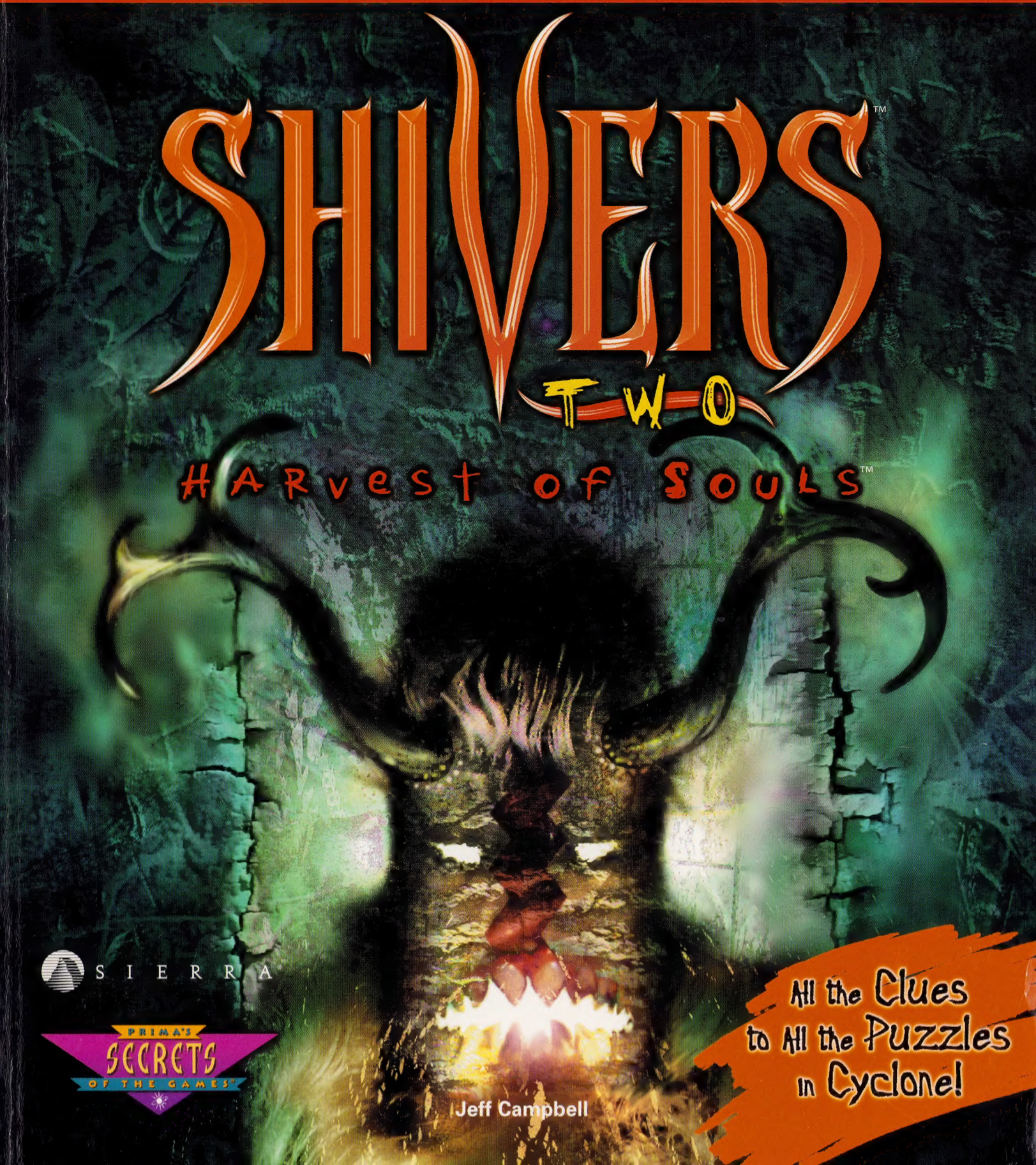
The Official Strategy Guide

SHIVERS™ TWO

Harvest of Souls™



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PRIMA'S SECRETS OF THE GAMES®

All the Clues to All the Puzzles in Cyclone!

Jeff Campbell

Shivers™ Two

Harvest of Souls™

The Official Strategy Guide

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This book couldn't have been completed without the skills of Angela Terez, the copyeditor; Michael Knight, the tech editor; and Jimmie Young, the designer. Thanks to all of you. In addition, I would like to give a big thanks to my acquisitions editor, Dan Francisco, who believed in me and supported me, thanks for giving me my shot and for all your understanding and guidance. Thanks also to my project editor, Brooke Raymond, who skillfully shepherded this book through production and never lost her optimism and good cheer.

And lastly and most importantly, thanks to Deanna Quinones, my wife, for her love, care, and support as I wandered the tangled streets of Cyclone. You are a blessing in my life

Foreword

You don't know what bizarre means until you have been to Cyclone. At least I hope you feel that way after playing *Shivers Two: Harvest of Souls.* Imagine yourself alone in a very strange town—a town that only 24 hours ago was full of very eccentric people. Now, listen to the sounds of emptiness, but beware; you are being stalked by both the living and the dead. You find yourself asking, "Which one is more dangerous?"

The best way to play *Shivers Two: Harvest of Souls* is in the dark. Turn the sound up because the rock videos, woven into the story line, are full of clues. As you experience the 3-D environment, I invite you to immerse yourself in an atmosphere where something is waiting to happen—something dangerous.

None of this would have been possible without the unique combination of genius that has made up the *Shivers Two* team. Ron Spears, art director, has created a stunning surreal world, and the unique compositions by Guy Whitmore will send "Shivers" down your spine. Each of the original video segments were created by Jim Hicks, who also directed the acting talent. A special thanks goes to Willie Eide, lead developer. Without him, there would be no game. And Wendy Albee, producer, kept us on time and within budget—a minor miracle in itself!

I'd like to thank the rest of the team also, many who have been "Shivering" since the first *Shivers,* for their design input, dedication, long hours (there has been more than one all-nighter) and professionalism.

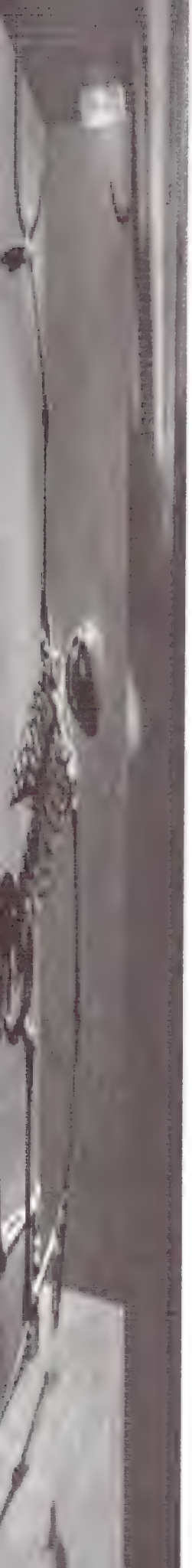
Marcia Bales, Designer

Introduction

Welcome to the official strategy guide for *Shivers Two: Harvest of Souls*. Whether you've played the original *Shivers* or not, you're in for a treat. Those who have played the original game will find that much has changed: The graphics are more intense, the story is more complicated, the complete 360-degree panning is fantastic, and the music is, in a word, awesome. There's also a fantastic map feature. If you haven't played the original *Shivers*, there's no need to worry. The games have completely different stories and characters.

The original team of designers and producers is back for the new game, and they have turned everything up a notch, sometimes several notches. A new game engine allows for 360-degree scrolling—up, down, sideways, diagonally, almost every direction—without sacrificing the quality of the high-resolution SVGA graphics.

However, the highlight of *Shivers Two* is undoubtedly the music videos. While these have been integrated into the story (they contain clues that solve a number of puzzles and mysteries) each of the 10 videos stands on its own and is fantastic.



How to Use This Guide

The descriptions in this strategy guide assume that you've read the game manual and understand the basic mechanics of gameplay. If you haven't yet read the manual, do so. You should understand how the Map and Flashback features work, as well as how to manipulate items in your inventory.

This strategy guide has three parts: The main walkthrough (Chapters 1–18), a section on prayer-stick puzzle solutions and the videos (Chapters 19–21), and an exclusive interview with the Sierra production team (Chapter 22).

The main walkthrough follows one possible, logical path through the game. It guides you to every object there is to find and solves every mystery and interactive puzzle. *Shivers Two* has a great deal of nonlinear game play—you can walk around gathering clues and visiting buildings in almost any order. In fact, not only is it possible to explore many places at will, but you are required to travel back and forth between buildings constantly while you piece together the mystery and discover clues to puzzles and locks you stumbled across earlier. It isn't necessary to find every hidden item or solve every riddle to win. It is doubtful that any two players will take the same route through the game, and yet both those players can be equally successful.

Because of this, I've organized the walkthrough so that it can be read from start to finish, as well as dipped into at any point. Each chapter introduces a particular building in town, and subheadings mark important rooms and objects. They also mark points where it's possible to revisit previously explored areas to solve unfinished puzzles. However, though the order of chapters is somewhat arbitrary at points, there is a progression to the information given. In the beginning chapters, which cover places to visit early in the game, I prefer to give hints about puzzles and objects whose solutions or uses aren't revealed until later. Or, I may indicate what needs to be found but not where to find it. While the walkthrough is straightforward, it doesn't jump ahead and give away too much

too soon. Later chapters, such as Chapter 13, assume that you've already explored the previous chapters, and so are less coy. If you read these later chapters first, be aware that they give away more. Assume that if you are stuck in one of these buildings, you have several important clues or objects to find elsewhere in the game. Wait to read those chapters until you've properly explored the entire town up to that point.

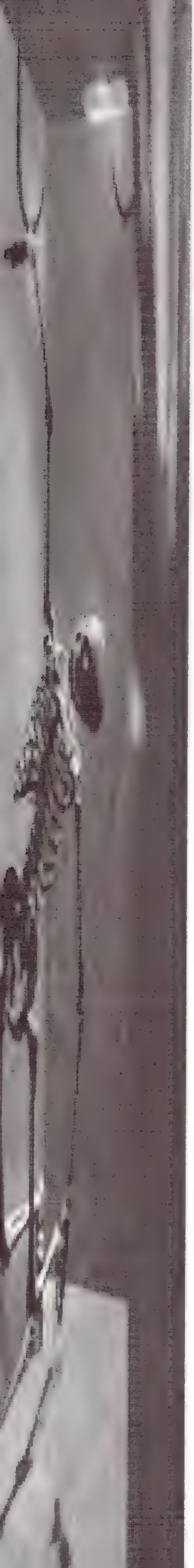
The story in *Shivers Two* is also important for gameplay: Until you discover the identity of the person behind all of the deadly disappearances, you can't successfully complete the game. The walkthrough also contains complete descriptions of all the major characters, each in his or her own appropriate chapter. These expand on the various plots and stories you uncover as you play, including back-story information and character histories from Sierra's original design documents.

Gathering prayer sticks is one of your main game goals. Part two provides solutions to all of the prayer-stick puzzles (as well as a few others it didn't seem right to give away too quickly). It also includes a complete list of the videos, the lyrics, and the clues they contain. The walkthrough hints at the proper strategy for solving these stand-alone puzzles, but if you become completely stumped, turn to part two for quick relief. This section also gives a complete listing of the locations of all 12 prayer sticks.

Finally, part three is an exclusive interview with the *Shivers Two* production and design team. The interview was conducted over the course of several telephone calls in early February 1997, as everyone hurried to wrap up the game for shipping. You'll get an inside look at Sierra's creation of *Shivers Two*—from developing the original story ideas, to designing 360-degree environments with a new game engine, to writing the original music and creating the videos.

A Word of Caution

Reading a strategy guide too soon can spoil the fun of an adventure game like *Shivers Two*. Do all you can to solve puzzles and find hidden objects on your own, and play till it seems like there isn't a thing left to find. Then read only as much of the strategy guide as you need to get yourself



going again. The temptation, once you crack it open, is to keep reading, but don't. It'll be more interesting to read it through when you finish the game, comparing it to your own explorations and fleshing out any story lines that didn't become completely clear while playing. Having said that—enjoy! The town of Cyclone awaits.

Part One
The Walkthrough

Chapter One

Cyclone Motel

When the game opens, you are riding your motorbike over some rocks and into town. You pull into the Cyclone Motel parking lot, and as you do, you notice someone watching you from behind the curtains of the office window. You park the bike and walk into the office. The manager is standing behind the counter with his back to you. Until you tap him on the shoulder, he won't turn around.

When he does turn around, he takes his own sweet time sizing you up—taking a wad of chewed gum, plopping it in an ashtray, and opening another piece. Meet Charles Spencer, your friendly ambassador to Cyclone.

"Cyclone has turned into quite a dangerous town. People disappearing right and left," he says, as if you might be at the bottom of it.

Charles then hands you a note someone left for you. He places it on the counter. Click on it to open it. It reads, "I have your friends. Only the warrior can free them."

When you ask Charles about your friends, he tells you they left town yesterday, that they stole somebody's truck and left it at the mouth of the canyon. Somehow, that and the note just don't add up.

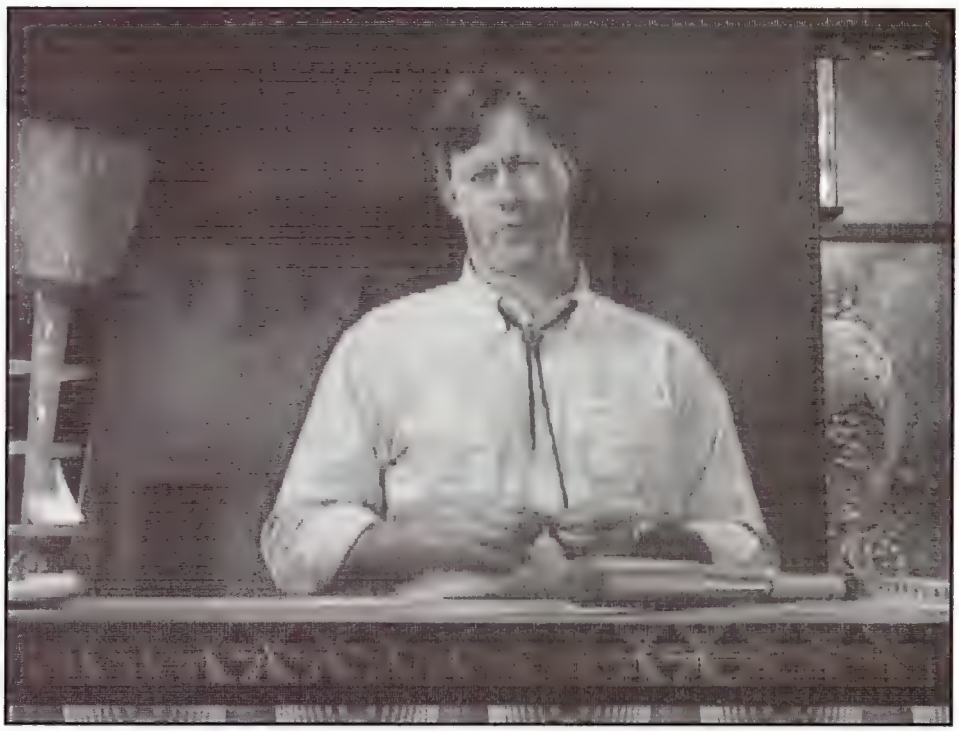


Fig. 1.1. Cyclone's Welcome Wagon: Charles Spencer, the Cyclone Motel manager, looks you over like a bug on a pin—one he's about to squash with his bat.

Charles doesn't like your association with the band. He becomes angry and tells you to leave, but as he thinks about what that might mean, he reconsiders—"I still don't trust you, but I'm not cruel." A night's stay in the Cyclone Motel costs $37.50 "up front. Cash, no credit."

Luckily, you have $40 in your pocket. Take it and put it on the counter. Charles gets huffy if you dawdle. After he takes your money, he puts your change, in quarters, on the counter. Pick it up.

Before he turns to go, Charles makes sure you understand the arrangement. "I want you gone first thing in the morning," he says. "I don't want any trouble." Hey, no problem.

Once Charles leaves, you walk over to your room, number five, put your trunk down, and sack out on the bed. You're beat—it's been a long day—so you lie down for a little nap. As you nod off, you begin to have the strangest dream.

There are four men stumbling drunk down some steps. One of them drops a bottle. They're mumbling about betting money and being sinners and not having to worry about the police. They get into their cars, and then you see a woman getting into her car. Suddenly you know what's going to happen. The men careen recklessly down the road, and as they turn a corner, they smash into the woman's jeep, which bursts into flames. You know she didn't survive.

You're then overwhelmed by a rush of images—a mask, some crude drawings on cliff walls, spirits forming from holes in the ground, a mushroom cloud, places and rooms you've never seen . . . . You wake in a panic, sweat covering your body.

Room 5

Well, a nap seemed like a good idea after your long, dusty bike ride, but after the dream you just had, maybe it would be better to start searching for your friends now, even though it's in the middle of the night. Splash a little water on your face and begin by investigating your new digs.

The bed is in a small alcove off the main part of the room, which is in the shape of an L. The bathroom is to the right of the front door. There are nightstands on either side of the bed; the left one has a radio and the right one has a telephone.

In the main part of the room, there's a standing wardrobe and a dresser against the wall—both are empty. On the right end of the dresser is a TV and VCR, and in front of it is your trunk. Above the dresser is a delightful painting of a griffin, claws extended. Catercorner to all this is a small table with a lamp and a circular sculpture on it. A wastebasket sits in the corner.

The bathroom reinforces the red theme of the room in its tile work and marble surrounding the sunken tub. A bat sculpture, wings outstretched, watches over your ablutions.

Fig. 1.2. Good Morning, Sunshine: Feeling well-rested after your short nap? These lovely gargoyles are the first thing to greet you as you begin the game.

First things first: Let's see what's inside that trunk (it's yours, after all). Take the key from your inventory and use it on the trunk, which opens to reveal the following items:

- A videocassette. Click on it to add it to your inventory.
- A newspaper article titled "Local Band Wins Battle of the Bands," a postcard from Wendy, which ends with the numbers 1-9-18-8-3
- Two letters, one dated June 13 and one June 24, both mysteriously signed with a number: 23-5-14-4-25
- Your current August calendar page—noting your vacation beginning August 21
- A photo of the band in front of the Cyclone town sign
- A Speedy photo receipt dated August 20, telling you that your photos have been sent to Mike at the Cyclone Cafe

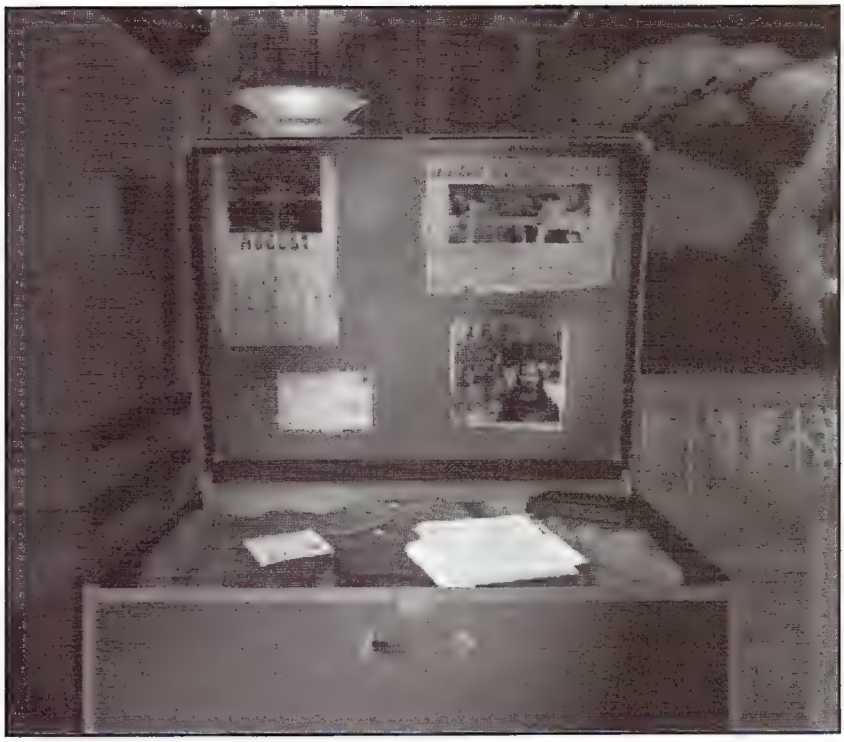


Fig. 1.3. Don't Forget to Unpack: Before you go traipsing all over town, there's plenty in this trunk to get you started.

The material in the trunk tells you why you are here (to visit your friends and possibly join the band), and it alludes to several strange happenings. Three people have disappeared in the canyon, and a masked stranger (*not* the Lone Ranger) has come to the band's financial rescue and is helping them produce an entire CD's worth of videos. Why don't you believe that this is a good thing? And what is the meaning of all those numbers on the notes?

The Telephone

Next, let's see if any of your friends left you a phone message. Go over to the phone and note the blinking red light—this means there are new messages. Pick up the receiver by clicking on it and follow the instructions to receive your messages.

Fig. 1.4. Keep in Touch: All the phones work in Cyclone; there just aren't too many phone numbers that do.

As if you didn't already know, your friends are in trouble. The only thing that doesn't make sense is that number Wendy repeated twice at the end of her messages: 1-9-18-8-3. Though making notes of important clues like this is useful, anything you need to remember is also saved in Flashback. If only there was such a thing in real life.

You can call the number Wendy gives you: 555-6331. Unfortunately, it's no longer a working number. That's not a good sign.

You will run across a phone in nearly every building in the game, and everywhere but in the motel rooms the phones are accompanied by answering machines (see the motel description below for more on the answering machines). Every now and then a phone will ring, too. If you're fast enough, you can pick it up and listen, but if you don't pick up the phone, the person will say the same thing on the answering machine. You can make calls on most phones, as well, but only a few numbers are in working order. (See Chapter Nine, "The Cyclone Bakery," for a complete list of working phone numbers.)

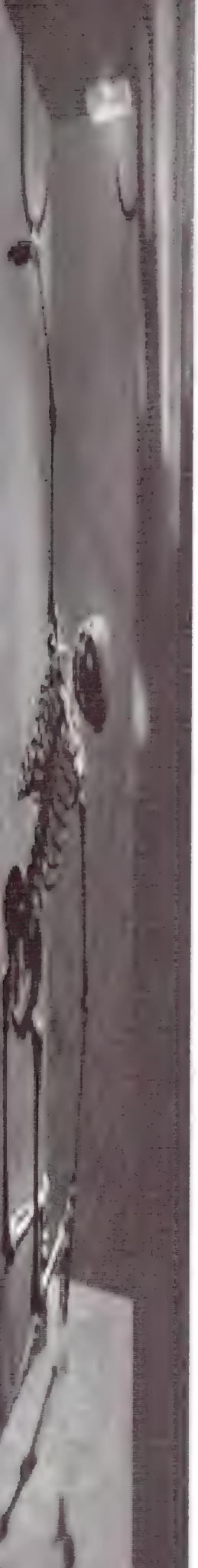
On the other side of the bed is a radio. It doesn't get many stations, and the ones it gets aren't very helpful. But do check out the all-talk radio station. Caller, you're on the line.

The VCR

Now, let's watch that tape. Pop it into the VCR, and it will play automatically. This video was shot while the band was still on the road—before they reached Cyclone. It seems to have been filmed during a rehearsal. However, this video contains an important clue. The numbers that appear beneath each of the band members seem to explain the mysterious numbers Wendy has been writing and speaking in her messages: They're code for the band members' names.

Fig. 1.5 Does it have Cable? Unfortunately, only the VCR works on this TV, but you can pop in the video your friends sent you and get a taste of their music.

Note: Once you play the videocassette, it will disappear from your inventory and can't be played again. However, all the videos in the game are saved in Flashback after they've been watched.



You will notice that the TV itself does not work in your room. There are no knobs at the bottom. However, there are a number of TVs scattered around town that do work, and one of them is in the motel office. Let's go there now, since there isn't anything left to explore in your room.

In fact, if you wander around the town at this point, a ghostly presence will descend upon you. She seems very put out, telling you that "he put the bahos right by the bell so you'd find it. You can't be a warrior without a bahos." While this is probably pretty confusing, one thing is clear—this ghost doesn't want you running around Cyclone before you find the "bahos" at the motel, whatever a "bahos" is.

Josie and the Pussycats? No, Trip Cyclone

Your friends, who make up the band Trip Cyclone, have disappeared. They were supposed to be in Cyclone shooting a music video–the band's first, which they hoped would get them a recording contract. But somehow they got sidetracked, snooping around where they shouldn't have and digging up dirty secrets on the local bigwigs. Murder, blackmail, extortion: the usual stuff. Perhaps if they'd simply turned a blind eye, they'd be ok right now, but they decided to become amateur sleuths, putting clues to the murders in their song lyrics. Now they're gone, maybe even dead, and you may be next if you can't solve the mystery and save your friends. Some vacation, you're probably thinking–thanks a lot, guys.

Mike Weber is the lead singer and the band's unofficial leader. His desire to be a rock star–or at the very least to make his living playing music and singing–holds the band together. It was his idea to go to Cyclone for the summer, and it was the perfect plan: They could stay with his Aunt Pearl, make money by working in the cafe or doing odd jobs around town, they'd have plenty of time to practice, and the desert would be a great place to film their first video. The fact that the town was named Cyclone made it seem like destiny.

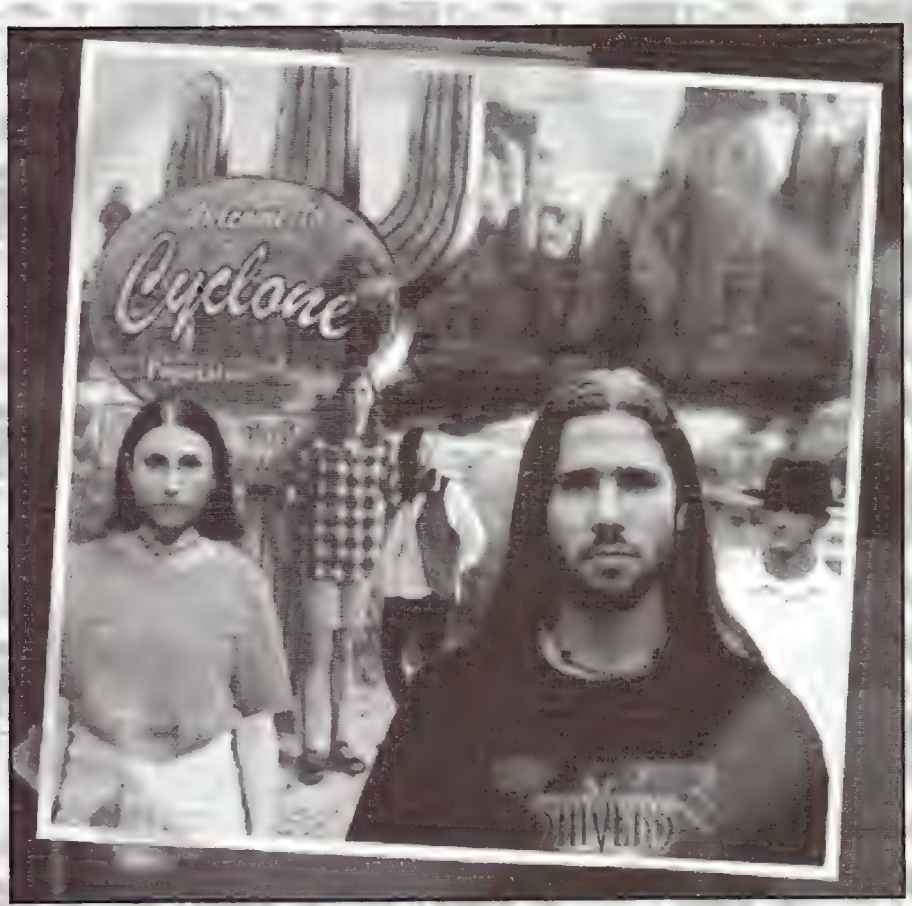
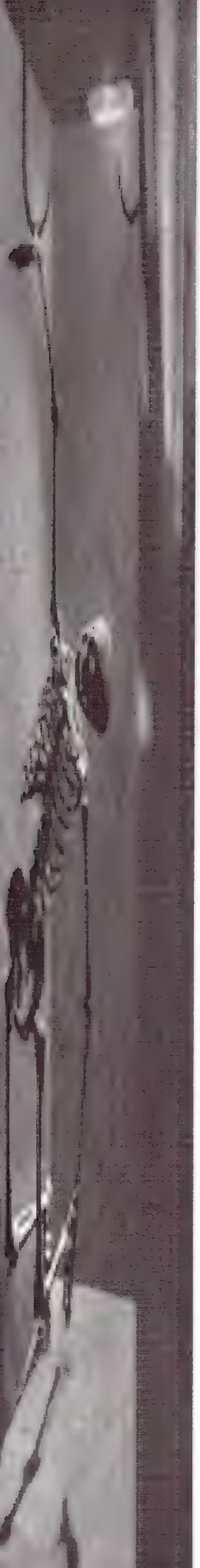


Fig 1.6. You, Too?: The band's photo in front of the Cyclone town sign recalls another famous band's album cover. Have you arrived to join them? The members of Trip Cyclone are, from left to right, Olivia Farmer, Dave Laughton, Wendy Terreras, Mike Weber, and Lyle Weber.

Mike is several years out of high school, but he has no plans to go to college. He's smart but not interested in books–he spent most of his energy in shop class designing homemade amplifiers and messing around with video equipment. He even built his own bass guitar. He always has lots of girlfriends, but for the past year he's been in love with Olivia, even though she says she's not interested.

Lyle Weber is Mike's younger brother, and he plays drums. He's the only one who's still in high school. Not surprisingly, he looks up to and tries to emulate his older brother; he even thinks he's in love with Olivia, too. However, he doesn't see his future as a rock musician. His real interest is computers; he's even designed his own



web page. He definitely wants to go to college to pursue a job in computer programming (or something) but he's glad to be part of the band right now. It's fun. He's normally pretty shy and reserved; the band's kept him from being labeled a complete computer geek.

Olivia Farmer is the keyboard player, but her real talents and interest lie in art. She was the only one who wasn't interested in coming to Cyclone; she wanted to go on an art retreat with her mother. To talk her out of it, Mike said she could have complete creative control over the videos. She's already created Trip Cyclone posters, T-shirts, and a few potential CD covers—all of them efforts by Mike to keep her interested in the band. It's clear why Mike goes to all the trouble: She's a total knockout. She's flattered by his attention (and isn't above encouraging and manipulating it), but she tends to like older guys. She becomes immediately smitten with Stewart Warensky, much to the consternation of the brothers Weber.

Wendy Terreras is the bass player and official lyricist, and she also sings. She is a bright, articulate, outgoing young woman who keeps a diary about the band. Like Mike, she would like to become famous as a musician and singer, but she prefers folk to rock music. She and Dave Laughton have been going out for about four years now, and they are both committed to having a long-term relationship. She treasures all her friendships highly—she is constantly writing letters and making phone calls—but she doesn't think very much of Olivia.

Dave Laughton is the band's lead guitarist; he also writes a lot of music and some occasional lyrics. He's a happy-go-lucky guy who really enjoys the group, but doesn't necessarily see himself sticking with it. He's deeply in love with Wendy, and Mike is his best friend. He considers himself an average guitar player, but he's better than he gives himself credit for. His mother made him take classical guitar lessons when he was a young teenager, but he always goofed off. Now he's as likely to spend an afternoon working on cars (one of his other loves) as practicing. If anything, he has stuck with the band this long because he wants to help Wendy and Mike make it big. His sense of humor helps hold the band together when things get tense.

Motel Office

Enter the motel office, which is richly appointed in various hues of red, but with fish and flamingoes replacing the gargoyles and griffins of your room. Sure, you could ring the bell and call for the manager, but why not snoop around a little bit first?

Fig. 1.7. For Service, Ring Bell: It's hard to get help around here. If you ring the bell, you're likely to get more than you bargained for.

To the left of the entrance, note the missing-person poster for Ivan Spencer, the town barber and Charles's father. To the right of the entrance, in a small alcove, is a ceramic Indian pot discovered in an ancient burial site in one of the silver mines below the town. Next to that is a vending machine, but unfortunately most of the items are out of stock; you don't have enough money left to get anything anyway.

To the left of the vending machine is the waiting area, and in the far right corner is another TV.

Fig. 1.8. Ice Packs, Cold Tablets, and Shampoo: The vending machine has a number of useful household items. Too bad most are sold out; you're at least one quarter shy of anything, anyway.

The real treats are behind the front desk. Step back there now and start exploring.

- In the center of the desk are the phone and answering machine. Listen to all the messages. There are three. You'll get a full description of the answering machine later in this chapter.
- Read the note in the letter holder from the Empire Insurance Company.
- The ashtray next to the blue striped box is full of Charles's recently chewed gum. Take the gum (gingerly) and put it in your inventory.
- Examine the room mailboxes (called "buckets" in the hotel industry) on the wall behind you. Read the note in the Room 6 slot.
- Call the number on the note, 555-6321, using the office phone.

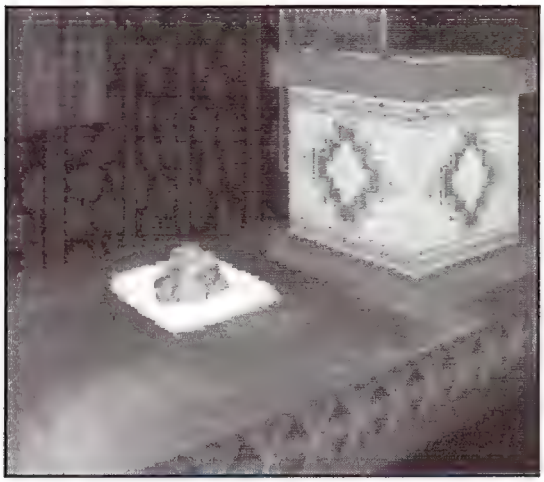


Fig. 1.9. Chew on This: Gross as it seems, this chewed gum in the ashtray will come in very handy quite soon.

Below the letter holder on the desk are four drawers; open them.

- The top left drawer has a Bible. Note the blackmail note and the highlighted text—1 Corinthians 3:13.
- In the top right drawer is a straight razor.
- In the bottom right drawer is a strange object. Take it.
- The bottom left drawer is empty.

The strange item in the bottom right drawer will be useful later in the game—for now just hang on to it.

If you call the phone number from the note in the Room 6 bucket, you'll discover that Pearl, the woman helping out the band, runs the Cyclone Cafe. Also, Charles seems to be in a little hot water over the fire that destroyed his store, CS Appliance. Someone's blackmailing him, and his insurance company has dropped his policy. Whoops.

The Answering Machine

It's very easy to retrieve messages from the answering machines, and this is something you'll want to do throughout the game whenever you find one. Sometimes these messages contain important clues, and sometimes they simply help flesh out the story. It seems that folks called each other a great deal before they began disappearing.

- Click to get a close-up of the answering machine.
- Push the left button to listen to the first new message.
- Press the blue button to replay the message, if you want.
- Keep pressing the left button for more new messages until the machine tells you there are no more.
- Push the right button to listen to old messages.
- Keep pressing the right button till you hear the saved messages repeated.
- Always save the messages when you're finished by pressing the red button.

Fig. 1.10. Get Your Messages: The left button is for new messages; the right button is for old ones.

The Television

Now go over to the TV in the corner and turn it on using the knobs at the bottom—you never know, there might be something good on.

The TV seems to work fine at first. You see what looks like a video by Trip Cyclone. But then the picture starts to go funky, making you feel woozy. The picture continues to swirl until you're so dizzy you pass out.

When you wake up, that ghostly woman is yelling at you again. She says, "Don't be like the others. The canyon is cursed. The TV is cursed. Go back to the motel and get the bahos." When the image of the woman fades, you are in the parking lot. Now how did that happen?

If you try to watch the TV again, the same thing happens. Nothing looks wrong with the set, but it sure does a number on you. You might be tempted to skip the TV at this point and follow the lady's advice, but there's one thing you could try.

That red light might not indicate what it seems to. If you could cover it with something, maybe you wouldn't become hypnotized and start walking into the night each time. In fact, you have the substance that will do the trick, and it's creating a wet spot in your pocket. It's Charles's chewed gum, and he's chewed enough to cover every red light on every TV in town.

- Take the chewed gum from your inventory.
- Put it on the red light in the upper left corner.
- Turn on the TV by clicking on the knobs at the bottom.

This time when you watch the TV, you will get to see one of the band's videos, "Candy Cane Dragon." This is the second video you see, and there are a total of ten in the game. Each video contains a clue for a puzzle or a hidden item somewhere in town. Once you watch a video, it's saved in Flashback.

For a complete list of the videos, their order of appearance, the lyrics, and the clues they contain, see Chapter 21. Also, it doesn't matter which TV you watch—you could conceivably see all the videos on one TV, and you can watch more than one video at a time, though not all of the videos are available at the start.

Note: It's not necessary to watch every video or to cover every TV light to win the game, but you get more points for doing so.

Your First Prayer Stick

Ring the bell on the counter, which triggers the jack-in-the-box—this is actually the first of 12 kachina dolls you'll find. Traditionally, in Hopi and Navajo religions, kachina dolls resemble spirits, but the kachina figures in the game look and act nothing like the real ones. This might give you a clue as to what's gone wrong in this town. These menacing presences have nothing to do with true Native American spirituality—though you will need to collect each of the 12 bahos, or prayer sticks, they offer.

The kachina welcomes you to Cyclone and then seems to question your ability to save your friends. It offers you your first prayer stick as a "gift," saying you will have to "earn" the others. Collecting the 12 prayer sticks is your main task in the game.

Note: You must collect the prayer stick in the motel office before any of the other 11 are available in the game.

Fig 1.11. Kachina-in-the-Box: Ring the bell and up pops a mysterious kachina—offering you the first of 12 prayer sticks. That "gift" looks like trouble.

When the spirit of the kachina finishes speaking, take the prayer stick from its grasp and turn to go. As you do, you will be visited again by the ghostly presence, and she has an urgent message for you. She isn't very clear, though. Someone has the power to turn you into . . . something; she doesn't say what. But he won't do it, she says, at least not right away, because "he needs you." She urges you to go to the canyon, which you should do.

You will discover that this vision who keeps appearing is the spirit of Norah Wharton, the woman who was killed in the car crash of your dream. She will appear periodically throughout the game to help you, encourage you, and sometimes scare you. She is, in short, your *Shivers Two* help function. However, though she will tell you critical information and guide you in the right direction if you seem lost for a long period, she can be somewhat . . . unreliable.

If you leave the motel parking lot, Norah appears again reiterating part of her message: "Take the bahos to Devil's Mouth Canyon." You would be wise to heed her advice. Her prediction is correct: Your life essence has begun to slowly drain away, and it will continue to do so the longer you hang on to that prayer stick.

You can find Devil's Mouth Canyon on your map, but you'll be on foot from now on. If you look at your motorcycle in front of your room, you'll see that the tires have been slashed. Someone is making sure you don't leave town—was it Charles Spencer?

Turn now to Chapter Two, "Devil's Mouth Canyon," for a complete description of how to negotiate the canyon and what to do with the prayer stick once you get there.

Before you go, though, make sure to note the design on the box that holds the kachina. You'll need to remember this symbol to make it through the canyon alive.

When you're done dropping off the prayer stick, return to the motel. We'll finish our investigation by checking out Room 6.

Charles Spencer

Charles Spencer owns the Cyclone Motel, and he is one of four members of the town council. He also used to own the CS Appliance store, but it burnt down. Or, More accurately, Charles burnt it down to collect the insurance money. It was a pretty foolproof plan, he thought, except that he left telltale matches at the scene and was observed in the act by a certain town drunk (who also saw an excellent opportunity for blackmail).

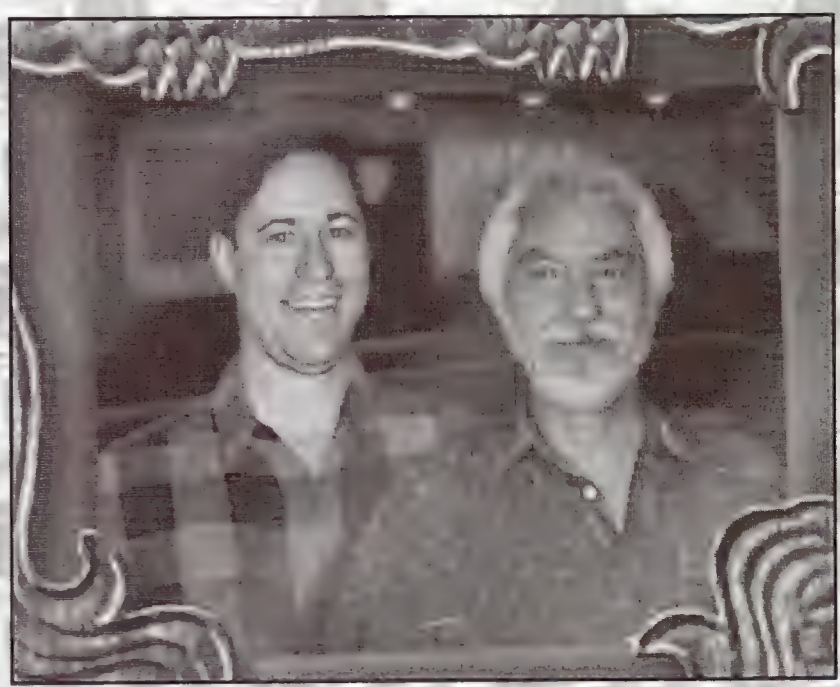


Fig. 1.13 Father and Son: Charles Spencer, shown here with his father, Ivan, is a local politico who doesn't think much of his fellow town residents.

Charles remains undaunted. He knows that he is smarter and more sophisticated than any of the half-witted rubes populating Cyclone, and this is just a small monetary setback. The fact that he is also being blackmailed by the town's only police officer–to hide his culpability in the accident that killed Norah Wharton–is annoying, but not insurmountable. He needs money, more than ever, but even on the brink of bankruptcy, he reassures himself that no one in town can match his intellectual cunning or the force of his personality. He'll get the best of them . . . eventually.

Charles seems genuinely disturbed by the troubles that have recently visited Cyclone. He's become wary and paranoid–and it's hard to tell whether that's the fear of a thief who's committed great crimes or the desperation of a small-time hustler suddenly caught in a larger spider's web.

Room 6

After you've dropped off the first prayer stick and returned to the motel —or anywhere else in the game—Norah will appear again. She confirms that indeed your friends are trapped in the petroglyphs in the Kiva. She also tells you that in order to become a warrior and save your friends, you must "know your enemy." This means that you must figure out who is behind the evil deeds in Cyclone. Eventually, you will be forced to decide who you think it is.

There is plenty of time before that happens, however. For now, check out Room 6, which is the last room on the right end of the motel. This is Stewart Warensky's room, and it might be the last place your friends were seen alive.

The layout and interior design in Room 6 are exactly like Room 5's. Do a quick trip round the room, making sure to do the following:

- Pick up the blue crowbar on the floor in front of the TV—you could use a weapon around these parts.
- Pick up Stewart's wallet from the top of the dresser. It contains his driver's license, an expired membership card in a national video association and a sexy photo of his girlfriend (with a love note on the back).
- Look at the ripped-up picture of Olivia in the wastebasket to the right of the dresser, and click to turn it over. I guess Stewart wasn't impressed by Olivia's devotion.

There are no telephone messages, and his dresser drawers are empty. The TV has been bashed in, and a video camera on a tripod is knocked over in the middle of the room. The window is open; the room has been trashed. You can't open the two suitcases near the foot of the bed, but it seems as if Stewart was getting ready to skip town when someone interrupted his preparations. As you exit, you'll notice that the front door is all splintered and busted up. Perhaps the crowbar was used for more than breaking in. Clearly, Stewart crossed somebody, and they caught up with him. But who, and why?

Fig. 1.14. Here's Something Useful: This crowbar might come in handy as you wander around town tonight. Take it with you.

Stewart Warensky

Stewart Warensky is from L.A., and like nearly everyone in L.A., he wants to break into movies–only Stewart wants to work behind the camera, not in front of it. He's been hired to come to Cyclone to shoot the band's videos, and he's not all that happy about that. But then, Stewart's rarely happy about anything.

Fig. 1.15. DMV Photos Are the Worst: Stewart Warensky is the technician who was helping your friends film their music videos. Who tried to do him in? A jealous girlfriend?

He's jaded, bored, and annoyed by most people–and for some reason this makes him irresistible to women. His hunky good looks don't hurt either, and Stewart is well aware of it. He often has several potential girlfriends in tow, such as the foxy lady he left back in L.A., whose photo he carries in his wallet. He tends to string women along with promises of roles in his "next film" and with smoldering, brooding silences that hide nothing more than a callow desire for sex. Olivia is immediately smitten with him, to the consternation of the guys in the band. Neither they nor anyone in the town really trusts Stewart.

Chapter Two

Devil's Mouth Canyon

To get to Devil's Mouth Canyon, take the road that leads past the Cyclone Library and Museum and Phil's Market. As you enter the canyon, you'll encounter a warning sign that's been shot full of holes. It says, "Hazardous conditions may make rescue impossible." Believe it.

As you enter the canyon for the first time, the ghostly Norah will appear and say that you need to find the petroglyph that will awaken the power of the bahos (prayer sticks), and that this will give you access to one more test of your warrior skills. It's a little hard to figure out, but as you get farther in one thing becomes very clear: The booming explosion sounds either mean you've stumbled onto a secret military target range or those petroglyphs are attacking you with circles of fire; neither would be good for your health. This isn't the place to hang out admiring the scenery.

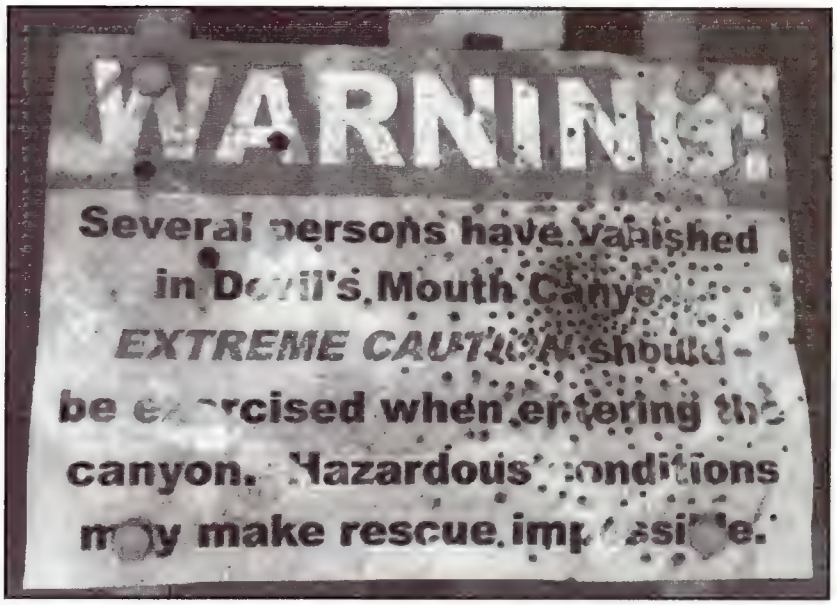


Fig 2.1. Warning—Stray Bullets!: Looks like the locals use this warning sign to practice their marksmanship.

How the Prayer Sticks Work

Collecting the 12 prayer sticks is your biggest game goal. Once you have a prayer stick, it needs to be put in a special stone altar in the Kiva. The Kiva is located in ancient Indian ruins at the far end of Devil's Mouth Canyon, which means you must walk through the canyon each time you have a prayer stick. And no, the map function is not included in this part of the game. It's a trip you will come to know all too well.

When you pick up the first prayer stick in the motel office, you'll notice two salient facts:

1. Your life essence begins to dwindle as you hold a bahos.
2. You can't put it down.

This lends some urgency to your dilemma. Every time you pick up a prayer stick, you should head immediately for the Kiva.

Before you take off running, however, make note of the design on the kachina that gave you the prayer stick. You will need to match this

Fig 2.2. Red Alert: These evil-looking petroglyphs have the firepower to do you in.

symbol (which does not appear on the prayer stick itself) to a similar one in the Kiva.

You will also need to match the design to a corresponding petroglyph in the canyon. The canyon petroglyph reveals a puzzle that must be solved to open the Kiva door. The following section describes this process.

Running the Gauntlet: The Petroglyphs

Devil's Mouth Canyon is not terribly long, but it is fraught with peril. It seems the petroglyphs in the canyon have the ability to shoot fireballs, and they tend to attack intruders and steal their life essences. If this happens enough times, you'll wind up like one of them yourself.

There are three distinct areas in the canyon where you can be attacked by petroglyphs; in the last and fourth area, you will be safe from attack. Each fiery red attack section is one click long. Between each of them is a blue safe area, which is also one click long. All of these are lined up in a row, so you can only go forward or backward. Your task is the following:

Fig. 2.3. Remember This: Every time you get a prayer stick from a kachina, take note of its personal symbol. In this case, it's on the box.

- Enter the canyon with a prayer stick.
- In one of the first three sections, find the petroglyph whose design matches the kachina that gave you the prayer stick.
- Hit it to "activate" your prayer stick and reveal the hidden tangram puzzle.

Your goal is to find the matching petroglyph in one of the first three sections and hit it as fast as possible, since the petroglyphs will be attacking the whole time you're looking. Go too slow, and you're history. The first three times you enter the canyon with a prayer stick, the attacks do not take too much life essence, but after that, the attacks become more intense and take a greater amount. If you enter the canyon without a prayer stick, each attack takes a huge chunk out of your life essence. Pay attention to the sounds, as well. When you hear the beginning of an attack, you have a brief moment when you can leave and avoid being hit.

No matter how fast you go, though, you'll be attacked and lose life essence. There are two ways to recover it:

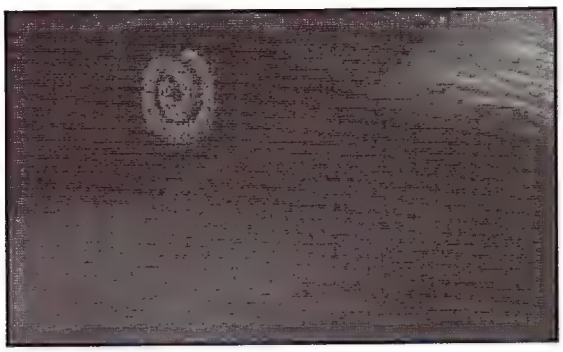


Fig 2.4. Power Up: Swirls like this one are found in the safe areas of the canyon. Hit them, and some of your life essence will be restored.

- Place a prayer stick in the Kiva.
- Click on the little swirls that are located in the safe areas of the canyon.

Each of the swirls returns about 20 percent of your life essence. Each prayer stick returns about 25 percent. There are eight swirls in the game; six are in the four safe areas of the canyon , and two are in the mine tunnels. To find a swirl, look very high or low, as they've been hidden outside of your normal viewing range. However, use them wisely as they do not regenerate. Wait until your life essence is at least halfway down to take full advantage of each one.

Here is a chart of all the kachina symbols and the location of their matching petroglyphs in the attack areas of the canyon.

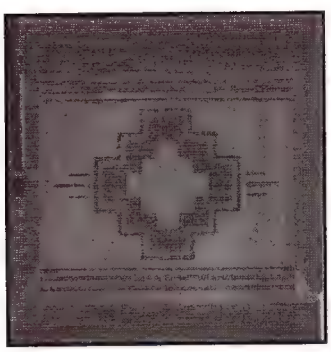


Fig. 2.5. the kachina in the motel office

Fig. 2.5a. the matching petroglyph: Third section, high on the left wall

Fig. 2.6. the kachina in Pearl Larsen's house

Fig. 2.6a. the matching petroglyph: Third section, to the right, straight ahead

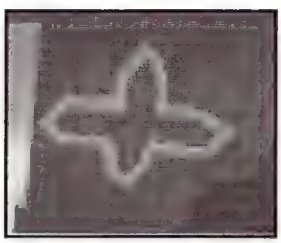


Fig. 2.7. the kachina in the Sheriff's Department

Fig. 2.7a. the matching petroglyph: First section, on the right wall

Fig. 2.8. the kachina in the Cyclone Cafe

Fig. 2.8a. the matching petroglyph: Second section, straight ahead

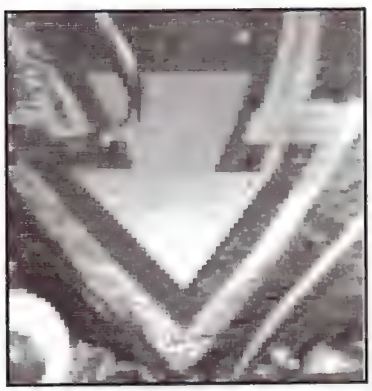


Fig. 2.9. the kachina in the bakery

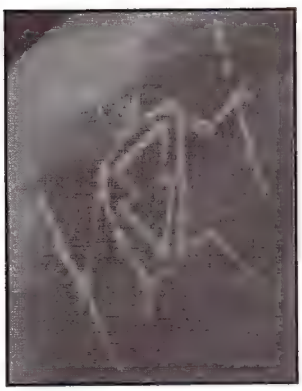


Fig. 2.9a. the matching petroglyph: Second section, on the left wall

Fig. 2.10. the kachina in Ivan's Barbershop

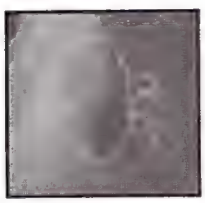


Fig. 2.10a. the matching petroglyph: Second section, behind you

Fig. 2.11. the kachina in Phil's Market

Fig. 2.11a. the matching petroglyph: First section, behind you

Fig. 2.12. the kachina in the Savings & Loan

Fig. 2.12a. the matching petroglyph: Third section, on the left wall

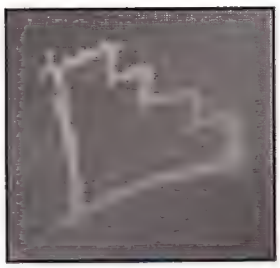


Fig. 2.13. the kachina in the Community Church

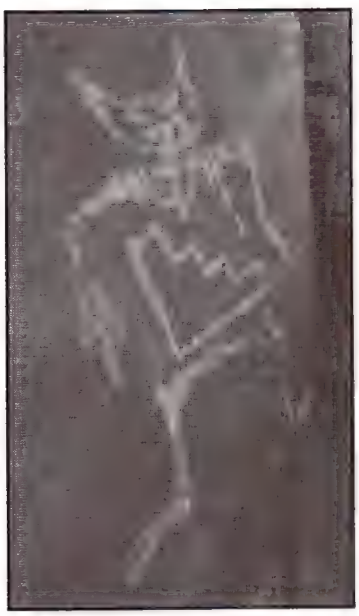


Fig. 2.13a. the matching petroglyph: Second section, behind you

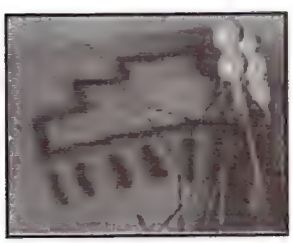


Fig. 2.14. the kachina in the warehouse

Fig. 2.14a. the matching petroglyph: Third section, straight ahead

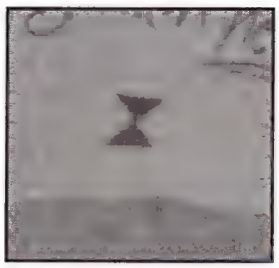


Fig. 2.15. the note in the gas station

Fig. 2.15a. the matching petroglyph: First section, on the left wall

Fig. 2.16. the kachina in Burt's trailer

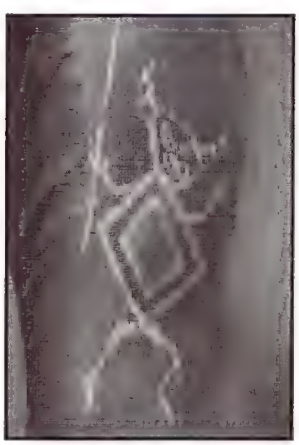


Fig. 2.16a. the matching petroglyph: First section, straight ahead

When you click on the correct petroglyph, it changes to become a tangram puzzle, which you must complete in order to activate your prayer stick. Until this is done, you can't open the Kiva door. While you are working the tangram puzzle, you will not be attacked. See Part Two for tangram puzzle solutions for all 12 prayer sticks.

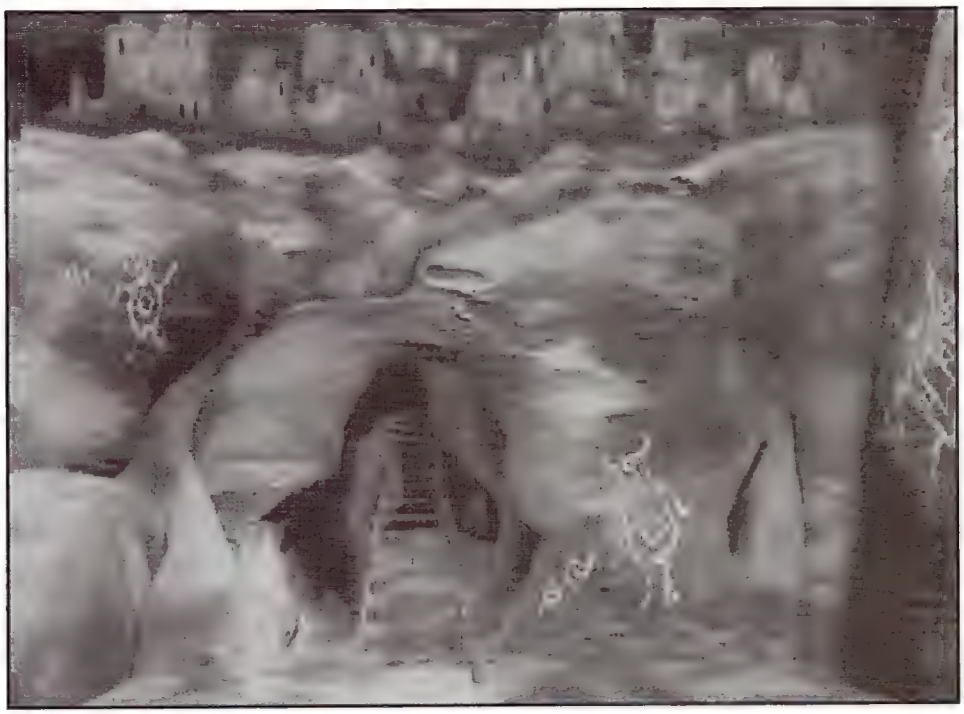


Fig. 2.17. Going Up: You'll know you're in the final canyon section when you see this ladder, which leads up to the ruins that you can see high in the distance. Also, you won't be dodging fireballs.

The Kiva

Once you've solved the tangram puzzle, run quickly to the fourth and last petroglyph section of the canyon, where you are free from attack. For some reason, the petroglyphs here are benign. Ascend the ladder leading up into the rocks at the far end of this section. You will find yourself in the ruins outside the Kiva. If you go forward once to the T junction and turn left,

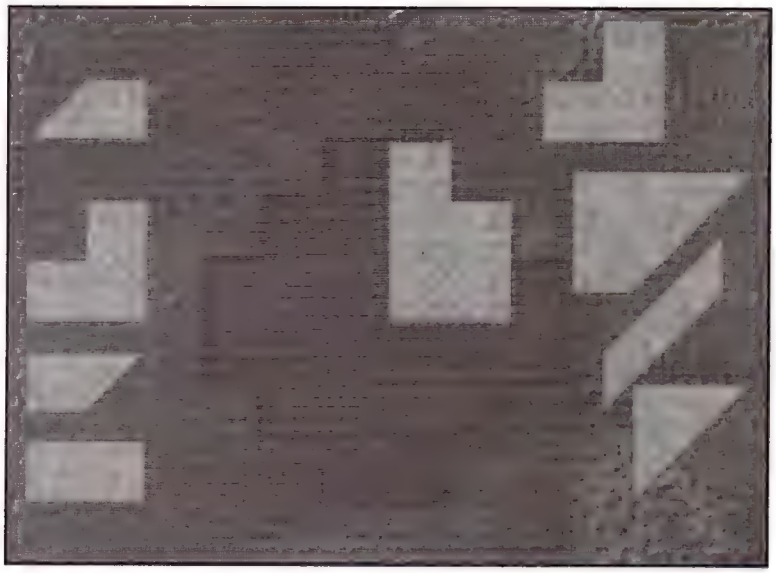


Fig 2.18. The Tangram Puzzle: Use all the geometric shapes to fill in the central area. Click directly on a shape to rotate it.

you'll be at its front door. If you go right at the T junction, there are only more ruins.

To the right of the Kiva door is a tablet set in a low stone wall. Click on the tablet, and it will rise up, revealing a glowing skull. If you've activated your prayer stick by solving the tangram puzzle, clicking on the skull will set it spinning. You are now free to enter the Kiva.

The Kiva is a circular structure, with a walkway around the outer part of the room and a central area that can be accessed from only two spots. From the main entrance, walk left or right two clicks to reach either of these entrances.

If you go around to the right, you'll notice another door. It's locked, but it means there's another way to get into the Kiva without going through the rigmarole of the canyon. When you finally discover how to access this, it will be a great help.

Fig. 2.19. Sentry at the Gate: Before entering the Kiva, you must raise this tablet and show your ID to the glowing skull, which will spin with delight.

Note, however, that when you go through the back way, you will be bypassing the sentry skull and the tangram puzzles. You can successfully complete the game like this, but you will not achieve the highest score possible. The choice is yours.

The central area of the Kiva contains the stone altar for the prayer sticks. Each hole is marked by a symbol that matches one of the bahos. Place the prayer stick in the correct hole. Note the small ledge in the center—the item that goes here is one of the last things you'll get in the game.

If you place the prayer stick incorrectly, it disappears from your hand and returns where you found it. You will need to return for it, though you don't have to solve the puzzle again. The spirit of the Kiva will also let you know that you have failed.

In the central area you'll note a hole in the ground and a medallion on the floor. The meaning of these items will be made clear as you explore the game, but suffice it to say that you will be back here many times and then again for the grand finale. Both the hole in the ground and the colorful medallion play important roles.

Fig 2.20. The Kiva Altar: Make sure you put your prayer stick in the correct spot. Match the design with the one you saw on the kachina.

Finally, note the five stone slabs circling the central area of the Kiva. Here are your friends, trapped within petroglyph drawings. You can just make out their images. They will watch your efforts from here, hoping that the mysteries of Cyclone can be unlocked and that you can release them from their prison.

Fig 2.21. Real Rock Musicians: When Mike and Lyle Weber said they wanted to become rock musicians, they never meant anything like this.

Chapter **Three**

Gusty Gas Station

There's been hardly any business in town since the rock slide closed the road—but Gusty Gas doesn't look like it gets a lot of customers, anyway. The gas pump out front seems to be in working order, but if you were hoping for some new motorcycle tires to replace your recently slashed ones, forget it. Even if you could find any that fit, the old tires scattered about all seem destined for tree swings—if there were any trees. . .or any people.

Go inside. To the right are several greasy oil drums, and to the immediate left is a petrified Indian skeleton in a case. The plaque on the wall says that he was discovered by Frederick Dunlop, Phil Dunlop's great-grandfather, in the Cyclone silver mines. The fact that it might have been removed from an ancient burial site should make you hesitate—not to mention his loose arm lying on the floor. Anybody got Crazy Glue?

On the right wall is an old gray car seat with a grungy table standing next to it. In the far corner is a TV balanced on a pile of tires. The desk, straight ahead, is just a board propped up by tires and a short, two-drawer filing cabinet. On top of the desk is a phone, answering machine, and cash register.

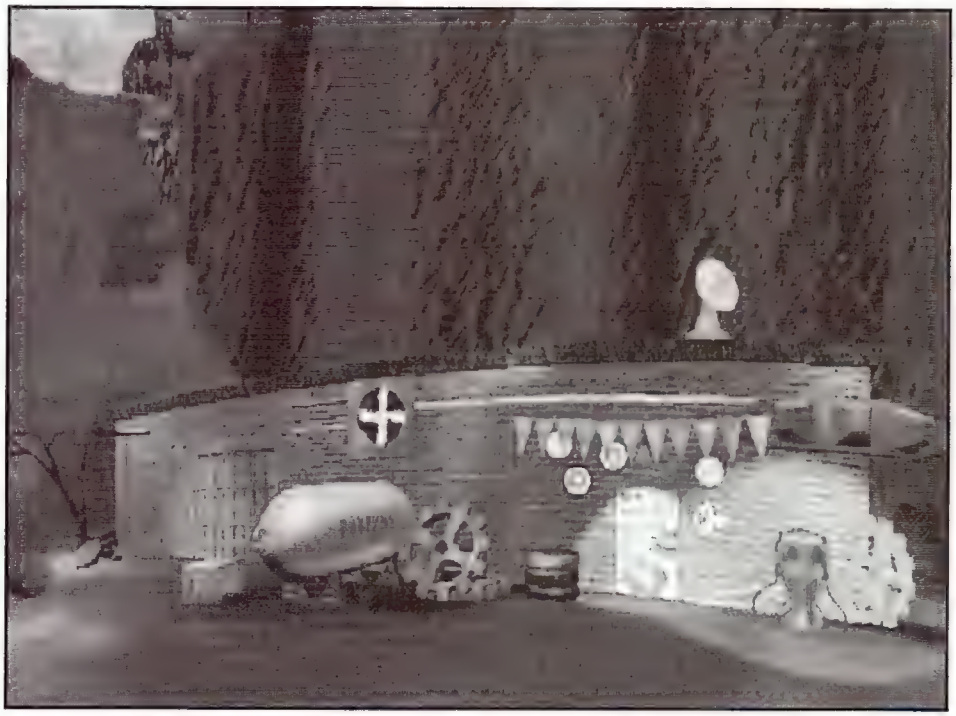


Fig. 3.1. Must Be Self-Service: No one seems to working the pumps, so you'd better go inside and help yourself.

Before heading to the garage in back, explore the front room thoroughly.

- Turn on the TV and watch the video—remembering to cover the red light with the gum.
- Go behind the desk, and note the T-shirt and Community Church poster, vandalized, on the wall.
- Pick up the messages on the answering machine. There are five.
- Open the bottom file-cabinet drawer and check out the August calendar inside.
- Note that the top drawer is locked or stuck (and, no, the crowbar won't open it).
- Go to the table by the car seat and open the top drawer, revealing the chessboard inside. Note that the bottom drawer is locked or stuck.
- Just above the table on the wall is a note. Read it.

Fig. 3.2. But Can He Fix a Flat?: This petrified Indian warrior sure looks mean, but he's not much help during an oil change.

The note on the wall ends, "You, Warrior, must seek out the four and bring them here!" Someone's been here ahead of you, but what are the four things you must find? Perhaps this mysterious person is lonely and wants to play a game. You would be right to assume that the note refers to four chess pieces that you must place on the chessboard in some order. Doing this is one of several main tasks in the game.

Besides finding the chessboard, the only thing of note is that Richard Talbot and Theresa Bellairs (the preacher's daughter) were so in love and so determined to see each other that they hardly noticed the alarming rate at which their families were disappearing. Ah, love among the ruins.

Note: Until you view the chessboard and read the note, none of the chess pieces can be found in the game.

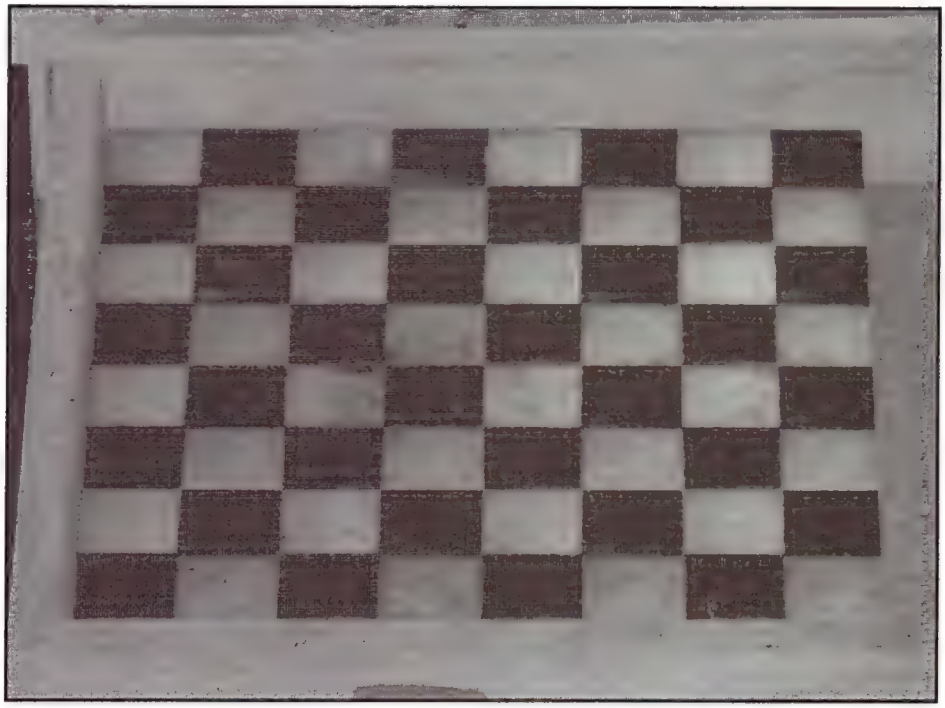


Fig. 3.3. Your Move: Finding the four pieces that go with this chessboard is one of your main tasks.

The Garage

Time for a little auto-body work? Hardly. Head into the garage and have a look around. Judging by the license plate and the phone messages, I'd say this black car is Richard Talbot's—the kid who befriended Dave Laughton and was running the gas station ever since Jason Dunlop disappeared. The compressor to the right works the car lift (in conjunction with the lever to the left), and call me suspicious, but I'd love to look underneath to see if Richard, or perhaps Dave, hid anything under there. Problem is, the compressor won't work unless it's set to the correct pressure, and we don't know what that is.

If you're so inclined, some methodological guesswork will eventually discover it, but later on (much later on), we'll get the clue more easily. Other than the car, there's nothing else to investigate in the garage.

Fig. 3.4. Engine Trouble? It would be helpful to get this car off the ground and see if it can't be fixed.

Return to Room 6

We'll be returning to the Gusty Gas Station several times as the game progresses, but for now there's nothing else to do here. The next logical place to go is the Cyclone Cafe: It's run by Pearl Larsen, who was helping your friends. Maybe you can find the band's stuff, which may contain some valuable clues.

As you make your way past the motel, however, drop into Room 6. Frankly, there's no reason why you would think to go back there, except that the drawers of the dresser were empty—too empty. It's worth rechecking them to see if anything has changed. As you've begun to notice, the town isn't entirely deserted, and some person or persons are lurking around, doing things behind your back.

Note: Make sure to recheck places that were empty before you looked at the chessboard to see if a chess piece has suddenly appeared.

- Exit the gas station, go left up the road, and turn left again into the motel courtyard.
- Enter Room Six, the far right room.
- Open the top dresser drawer and take the black king chess piece.
- Examine the piece in your inventory and note the number on the bottom: a1.

Fig. 3.5. The Black King: The first chess piece is found in the drawer in Room 6. Note the number on the bottom

We don't know how to interpret the number on the bottom of the chess piece yet. This will be made clear later. For now, just keep the piece in inventory until the rest are collected, or go back to the gas station and

place it anywhere on the board (to free up inventory space). Once you put the piece on the board, it will be there any time you return.

When you're finished, head over to the Cyclone Cafe. From the motel, click forward up the road twice to the T junction. Turn left and click forward once. The cafe is on your left.

Chapter **Four**

Cyclone Cafe

Pearl Larsen runs the Cyclone Cafe—and since your friends are staying with her, it would be a good idea to head there early to try to find them or their stuff.

Pearl is a survivor of the psychedelic generation, and the cafe is decked out in full '60s regalia—from the Day-Glo flower-print floor to the beaded curtains in the doorways. From the entrance, there's a wall of photographs on the left. Straight ahead is a curving counter with a cash register, a pile of menus, and a red flower in a vase. On the right wall are four booths. At the end of the room, to the right, is a large cactus-like plant, a TV on a stand, and an ancient Indian clay pot on display. Past the counter is the entrance to the kitchen; the office is in the back.

There are a number of things to check out and find in the restaurant. First, examine the wall of photographs to your left as you enter. They are of various Cyclone residents. One of these photographs is especially important (and the clue to this is found in the video "Was I Even There").

Fig 4.1 Flower Power: The Cyclone Cafe recalls the psychedelic side of the 1960s.

- Click for a close-up view of the photo of Norah Wharton and Pearl Larsen.
- Click on the photo again to turn it over.
- Click one more time on the back of the photo, which peels aside to reveal a drawing made by Olivia. The drawing will help solve a puzzle later (and it's saved in Flashback).

Now continue searching the restaurant, beginning with the counter.

- Click on the menus to view the one on the bottom of the stack.
- Click to open the menu, and take the computer disk you find inside of it.
- Stop to smell the red rose in the vase. Then take it.
- Note the unlit candle in the second booth from the door. You'll need it later.

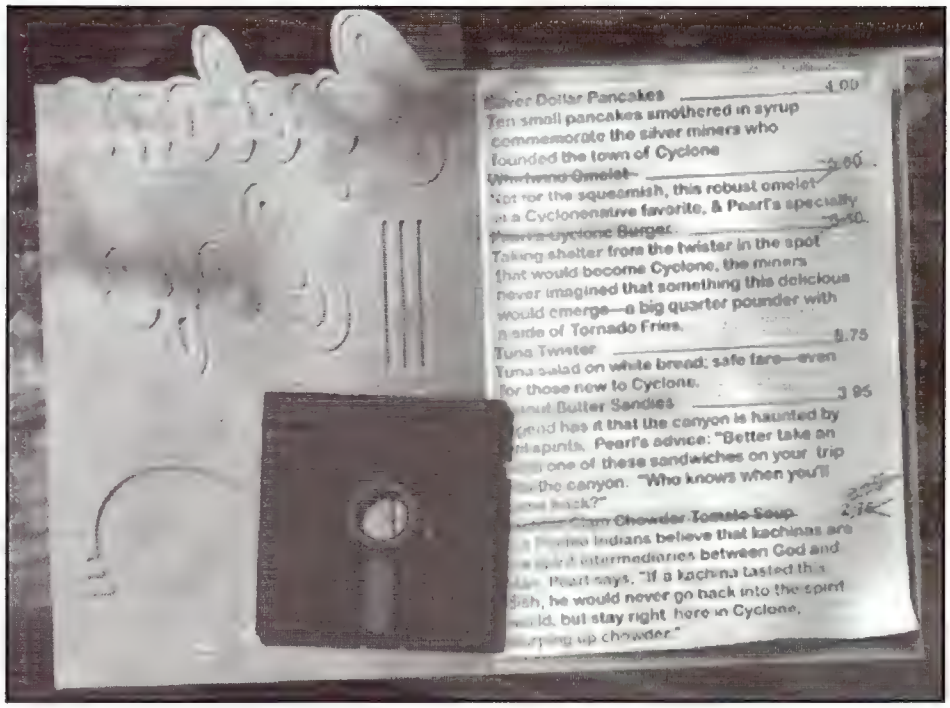

Silver Dollar Pancakes
Ten small pancakes smothered in syrup
commemorate the silver miners who
founded the town of Cyclone
Whirlwind Omelet
Pearl's-cyclone Burger
Taking shelter from the twister in the spot
that would become Cyclone, the miners
never imagined that something this delicious
would emerge—a big quarter pounder with
a side of Tornado Fries.
Tuna Twister
Tuna salad on white bread; safe fare—even
for those new to Cyclone.
Butter Sandies
Clam Chowder Tomato Soup
Indians believe that kachinas are
intermediaries between God and
Pearl says, "If a kachina tasted this
fish, he would never go back into the spirit
world, but stay right here in Cyclone,
serving up chowder."

Fig. 4.2. Blue Plate Special: This computer disk in the bottom menu will be extremely useful—once you find a computer.

- Read the clay pot exhibit description against the far right wall.
- Watch the TV video (after putting gum over the light).

Though the cafe was the center of town life, it's dead now—and considering the number of crossed-out items on the menu, it wasn't serving much in the way of food anyway. The computer disk will no doubt prove enlightening once a computer is found, and just keep the rose behind your ear till later—it's an important item, and it also lends a stylish accent to any outfit! You can't get behind the counter, so don't worry about the cash register—it's probably empty, considering the level of business these days.

The Kitchen

Go through the entranceway, with its beaded curtain, at the end of the counter. This is the kitchen. There isn't much to find here—though you can't miss the red kachina figure sitting patiently on the stove.

Click on the small note that's sitting in the kachina's lap and examine it. It seems blank, but it's a good bet there's a message on it, written in some kind of invisible ink. So the question is: What reveals invisible ink?

Encyclopedia Brown would know the answer—all you need is a small flame to hold under it, and the writing will be made clear. A candle would be perfect, and once you find a match, that candle on the table in the cafe booth will be just the thing.

Turn around and face the entranceway at the back of the cafe. Just to the right of the doorway, high on the wall, is a key; take it. This opens the door to Pearl's house.

The rest of the kitchen is of little interest. The sink and the refrigerator reveal nothing. The shelf on the back wall contains only an empty toaster, some salt shakers, and a box of rat poison.

Fig. 4.3. What's Cookin'?: The skull-capped kachina on the stove offers you an important note. Now you just need the right light to read it by . . . .

The Cafe Office

From the kitchen, go through the beaded archway to the right. This is the cafe office. Note the lava lamp to the right, the tie-dyed sheet hanging on the wall, and the rather evocative charcoal drawing of a Native American above the desk. The desk has two drawers, and a phone, an answering machine, and Pearl's ledger sitting on top.

- Listen to the phone messages; there are three.
- Open and read the ledger sitting on top.
- On the second page of the ledger is a note from Burt. Open and read it.

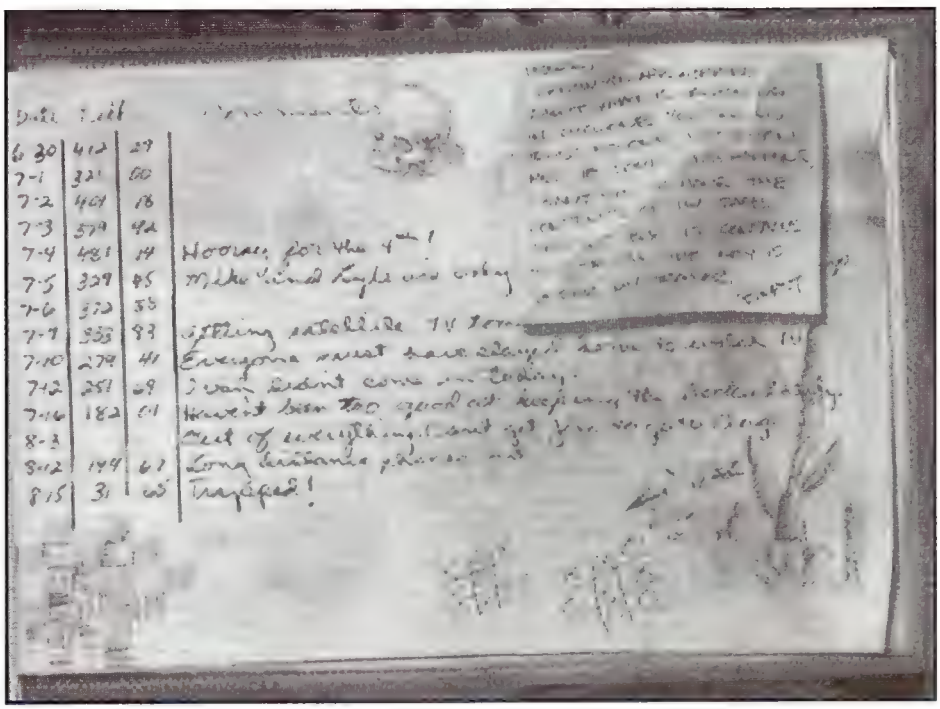


Fig. 4.4. Unbalanced Books: Pearl's ledger is a quick chronicle of a declining town. Don't miss Burt's note, though!

- Open the left desk drawer, which contains a notice from Desert Satellite.
- Open the right desk drawer and find the photographs your friends took in the desert (which the Speedy receipt in your trunk indicated were sent to the cafe).

Fig. 4.5. Pretty Picture: Those photographs your friends took confirm the obvious: Devil's Mouth Canyon has earned its name.

Pearl's ledger begins to give you some time frame for all of the happenings in Cyclone, and judging from her daily income totals, business has indeed been bad. Burt's note is significant. He claims to reveal the entire secret to the mysterious goings-on with whatever is in his safety deposit box at the Savings & Loan. The key to the box is under his trailer. However, you will need a second key to the safety deposit box.

The mayor, Tad Matthews, left an interesting phone message. Apparently, Mike and Lyle tried to warn him about someone called "Darkcloud," but Tad thought it was a joke. Or else he had some other reason for feigning disbelief.

Finally, the photographs from the canyon are gruesome, but the only thing that's clear is that the eerie images of Jason and Theresa inside of the petroglyph drawings look exactly like the ones you've just seen in the Kiva.

Now let's check out Pearl's house and see if we can't find your friends' stuff.

Pearl Larsen

Fig. 4.6 Sugar Magnolia: Gone are the days when Pearl (on the right, next to Norah) followed the Grateful Dead and told the (untrue) story that she was named after Janis Joplin.

Pearl Larsen is one of the few longtime residents of Cyclone who didn't grow up here, but she is accepted as a local. She is Mike and Lyle Weber's aunt (their mother's older sister), and she invited the band to come and help out at the cafe for the summer, mostly to work but also to practice their music. She's been letting them stay in the basement of her house.

Pearl and her husband, Jim, run the Cyclone Cafe, which is a local hangout. The cafe was originally owned by Jim's parents, but when they died, Pearl and Jim took over and moved into the Larsen family home. Pearl and Jim first met in Flagstaff, Arizona, in the late 1960s. Jim was in town buying supplies for the cafe, and Pearl was working part-time in the grocery store while going to school. Since Pearl had always wanted to live a quiet life away from the city, she was happy to move to Cyclone after they got married, taking a job waitressing in the cafe. At first, the townspeople didn't like her very much, but her easygoing manner and friendliness eventually won them over. They still call her an "out-of-towner," but Pearl is a well-respected member of the community.

When Pearl and Jim took over the cafe, Pearl redecorated it in a theme indicating her love of the Grateful Dead. However, Jim wouldn't let her redecorate the Larsen family home, which is festooned with all sorts of stuffed birds and bird paintings. For years she called it "just plain ugly." Since, her feelings about their aviary have softened, and she's developed a fondness for the ravens. Most of the time you can find her at the cafe, pouring another cup of coffee for the regulars and enjoying the slow pace of desert life.

Chapter **Five**

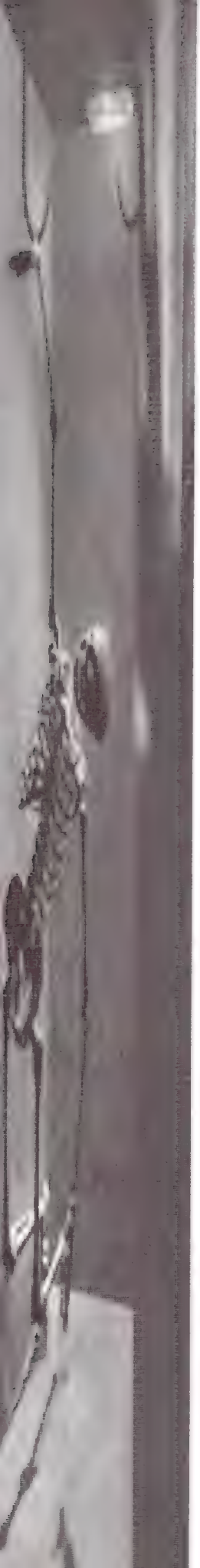
Pearl Larsen's House

Pearl Larsen's house is behind the cafe. After exiting the cafe, turn right and go toward the dark steps. Go up. There should be a bright light illuminating a "Home Sweet Home" plaque on your left and casting a dark shadow on the doorway. Use the key from the cafe kitchen, and enter.

Inside is a virtual aviary of winged creatures—several stuffed, many painted, but all dead. This wasn't Pearl's idea. Her husband's parents decorated the place, and Jim wouldn't let her change it. In any case, there are four rooms to explore: The living room, the kitchen, the bedroom, and the basement, where your friends are staying.

The first room, the living room, doesn't hold anything to find. Note, though, that the skylight looks like a birdcage.

Note: If you find yourself tripping over objects in the dark, remember that you can brighten the screen on the Configurations panel. The game is preset to the darkest setting, making some things hard to see.



The Kitchen

To the left is the kitchen, which has a checkerboard tile floor. It's been kept pretty neat and clean—excepting the penguin above the refrigerator—but if you open the oven, you'll find Wendy's notebook (the clue to this location is given in the video "Warm Place to Hide"). Read every page. This contains a number of important hints, and it puts together the game's story for the first time.

According to Wendy, the mystery man in the kachina mask who was helping the band produce their videos is Darkcloud, who has been dropping chess pieces around town and whose voice is now menacing you over the telephone. However, he somehow used the videos and the TVs to hypnotize everyone in town, leading them to a terrible fate. Why he is doing this is unclear, but there is some guiding spirit that he talks to in the Kiva. His identity is also unclear, and one important game goal is discovering who he is.

Here are a few other significant facts from Wendy's notebook:

- July 8: A list of possible Darkclouds, complete with Wendy's editorial comments
- August 1: Notes which reveal that Darkcloud summoned the spirit by speaking over a hole in the ground in a "secret room behind the ruins"—that is, in the Kiva
- August 8: Mentions an unfinished sand painting on the Kiva floor, which is used to summon some kind of ancient power
- August 14: This story identifies the people in the photos in the cafe. They are hikers who were killed by the petroglyphs, and then buried by a rock slide which Darkcloud created.

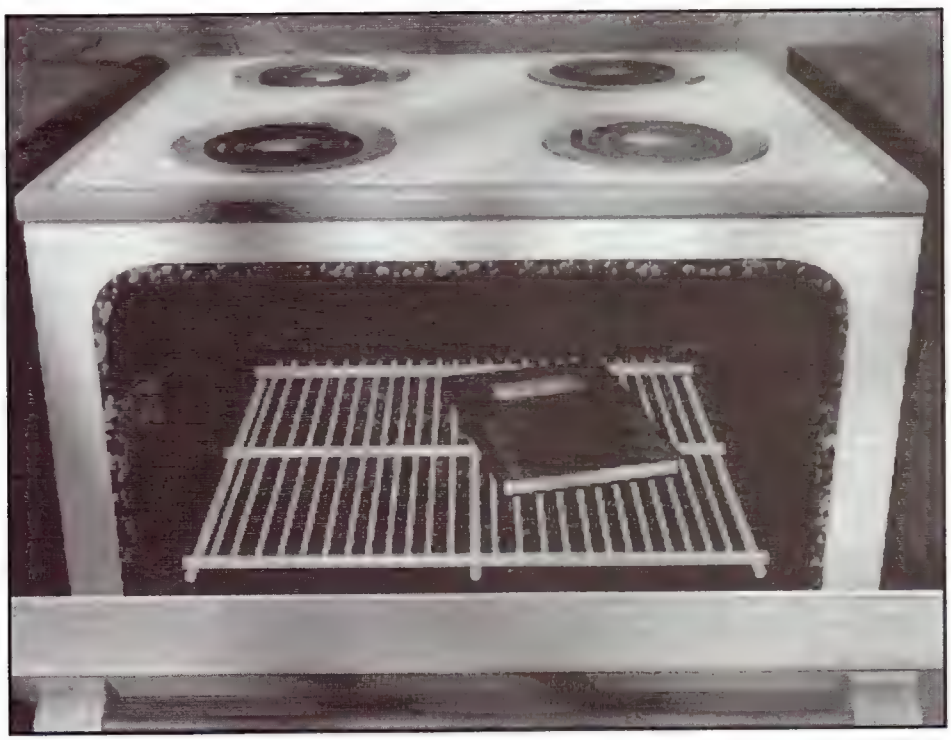


Fig. 5.1. Hot Reading: Wendy left an extensive record of the band's stay in Cyclone—and then hid the journal in Pearl Larsen's oven.

Wendy notes that the band was rehearsing in the old dance hall, which is now a warehouse—and you'll find more of the band's stuff there once you figure out the door's lock.

In later entries, Wendy begins to write in a numbered code. It's possible for you to decipher this code using the clues you got in the band's video from your trunk in Room 5. That video shows each of the band members in front of a series of numbers which represent his or her name. Here are the codes from the video:

Wendy: 1-9-18-8-3

Dave: 8-5-26-9

Olivia: 19-16-13-26-13-5

Mike: 17-13-15-9

Lyle: 16-3-16-9

Using these numbers, you can make out a partial solution for the code in Wendy's journal. Here are each of the sections, followed by what you can make out so far.

- August 5: 24-5-20-9 (_A_E) 22-9-7-19-22-8-9-22 (_E_O_DE_)
- August 8: 24-5-20-9 (_A_E)
- August 8: 5-18-5-23-5-4-13 (ANA_A_I) 13-18-8-13-5-18 (INDI-AN) 1-19-22-8-23 (WO_D_) 24-12-5-24 (__A_) 8-5-22-15-7-16-19-25-8 (DA_K_LO_D) 25-23-9-8 (__ED) 24-19 (_O) 7-5-16-16 (_ALL) 25-20 (__) 24-12-9 (__E) 23-20-13-22-13-24 (__I_I_).
- August 13: 24-5-20-9 (_A_E) 22-9-7-19-22-8-9-22 (_E_O_DE_) 19-18 (ON) 24-12-9 (__E) 23-20-13-22-13-24 (__I_I_).

Two words it is easy to finish above are "Anasazi" and "Darkcloud." Once you know the codes for "R" (22) and "S" (23), it's possible to figure out the words "recorder," "words," and "used." At this point, the word "the" can be determined, and the code of "T" (24) basically solves the rest of the missing information.

Thus, the decoded text reads as follows:

- August 5: "tape recorder"
- August 8: "tape"
- August 8: "Anasazi Indian words that Darkcloud used to call up the spirit"
- August 13: "tape recorder on the spirit"

This is an important piece of information. Now you know there is a tape of the words Darkcloud used to call the spirit, so once you find the tape and the tape recorder, you can replay it over the hole in the Kiva and talk to the spirit yourself. Not a joyous proposition, perhaps, but a very useful one.

Wendy also provides a key to a different secret code, one that is used to illustrate the band's name on the last page of the journal. This key will be used to decipher a different coded message you'll find later. Write this code down separately if you like, but Wendy's notebook will be saved in Flashback, so you can recall it when you need it.

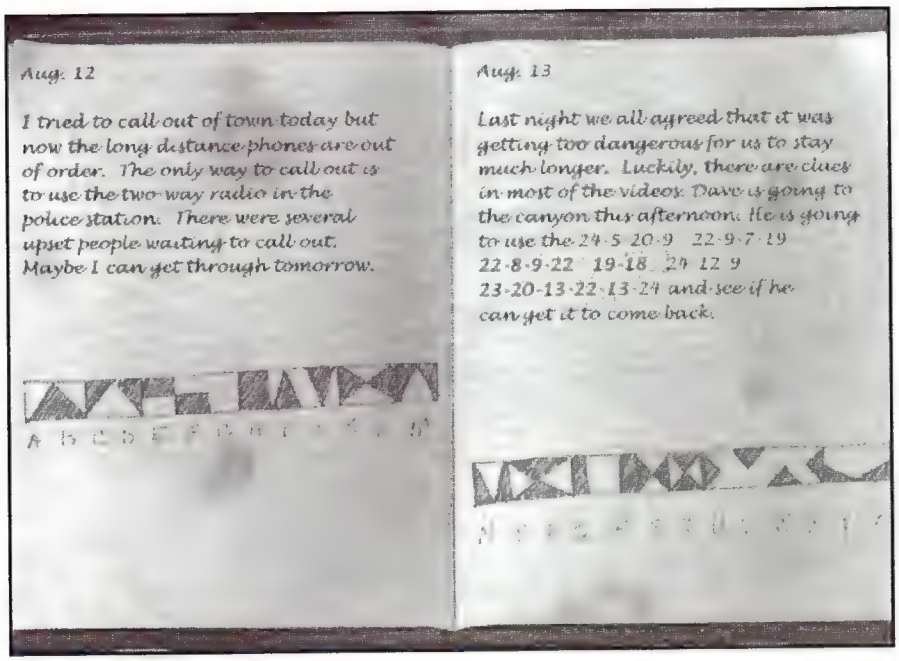

Aug. 12
I tried to call out of town today but now the long distance phones are out of order. The only way to call out is to use the two-way radio in the police station. There were several upset people waiting to call out. Maybe I can get through tomorrow.
Aug. 13
Last night we all agreed that it was getting too dangerous for us to stay much longer. Luckily, there are clues in most of the videos. Dave is going to the canyon this afternoon. He is going to use the 24-5-20-9 22-9-7-19 22-8-9-22 19-18 24 12 9 23-20-13-22-13-24 and see if he can get it to come back.

Fig. 5.2. Secret Agent Woman: Wendy sure is fond of secret codes, and this one will help you find something important later in the game.

The Bedroom

Across from the kitchen, through the low archway (and below the enormous birdcage), is Pearl's bedroom. To the right is her bed, complete with a wrought-iron canopy and a flock of ravens overhead. To the left is her dresser, with a stuffed toucan on top.

- Examine the stuffed toucan and click on its beak, which opens to reveal the white knight chess piece.
- Take the chess piece and put it in your inventory.

- Open the bottom dresser drawer to find a letter to Pearl from her sister, Ruby—Mike and Lyle's mother. There is also a photo of Mike and Lyle with their parents.

Fig. 5.3. Open Wide: The toucan holds one of the chess pieces, the white knight, in its long beak.

The chess piece is for the puzzle at the gas station. Either now or when you are finished, at Pearl's House, drop it off at Gusty Gas to free up inventory space.

Note: You have only 12 spaces in your inventory, you can't pick up and keep every item you find. I recommend dropping off certain items as you play, such as the chess pieces, when you know where they go.

The Basement

Exit the bedroom and turn left. Just past the kitchen is the door to the basement, which is in heavy shadows. It's open, so simply enter and head downstairs.

The basement is where the band is staying, and a lot of their stuff is still there. Scattered about the room are their unrolled sleeping bags and their suitcases. A guitar leans against the couch on the far wall, which has a small end table next to it. On your left is another couch.

- Open the top, blue suitcase and take the tape recorder that's inside.
- Go to the end table next to the couch and examine the photo of Lyle with Theresa Bellairs, the preacher's daughter.

Fig. 5.4. All Packed Up with No Place to Go: Your friends' suitcases are all packed—but it looks like they changed their plans about leaving town. Make sure to grab that tape recorder on top.

The tape recorder is a key find. There are just two small problems: You have neither tapes nor batteries. You've seen where the batteries are already, but since you don't have everything you need to get them, don't bother trying.

By now you've no doubt noticed that kachina hanging in the corner. If you give it a good whack, a bat will fly from it and land on the floor, leading you to the bat puzzle, which you must solve to get the prayer stick.

The trick in this puzzle is that the bat must eat the bugs in the correct sequence, so that none are left. You can only move to each location once. If you can't work out the proper path, the solution is given in Part Two.

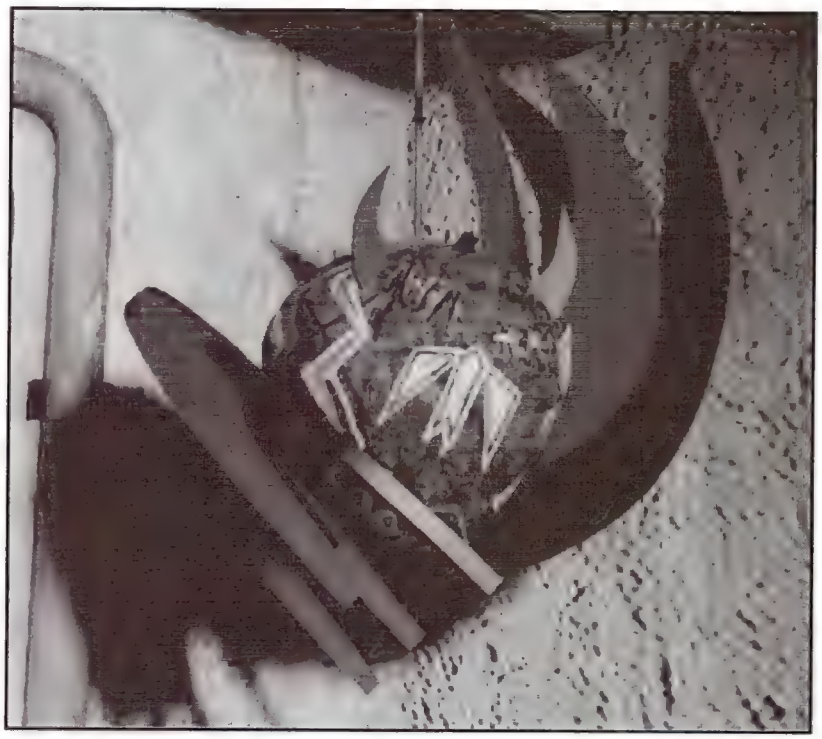


Fig. 5.5. One Hungry Bat: This kachina will be happy only when it's properly fed—and don't forget to note the bat design on its forehead.

Once you solve this puzzle, head to the canyon and drop off the prayer stick. Don't forget the symbol on the kachina—you'll need to match the prayer stick to the correct slot in the Kiva.

When you're done, use the map to jump back to the Cyclone Cafe. I suggest visiting the library next, since Wendy mentions a few books in her journal that would be good for you to read. From the cafe, the library is to the left up the street.

Cyclone Library & Museum

The Cyclone Library & Museum isn't really much of a museum, but there are a few books you'll want to check out. Enter and go up the steps to the central area.

The library has a sedate, wood-floored interior. To the immediate left is a table with a lamp and the card catalog. To the right and up five steps is a reading area. A little farther forward and to the left are more stacks and bookshelves. Straight ahead, surrounded by books on all sides, is a locked door.

The first thing to do is check out the card catalog. Go left and begin perusing the listings. Actually, only one drawer will open, O-P. Inside you'll find the black pawn chess piece. Put it in your inventory. If you're following the walkthrough, this will be the third chess piece.

The Reading Area

Go up the steps to the right and enter the reading area. On the right-hand side is a table with newspapers strewn around it. To the left is a diorama of the town and a display on the wall. The bookshelves here contain at least one very helpful volume.

Fig. 6.1. A Quiet Place: The library is the most normal-looking place in town, though "museum" may be a misnomer.

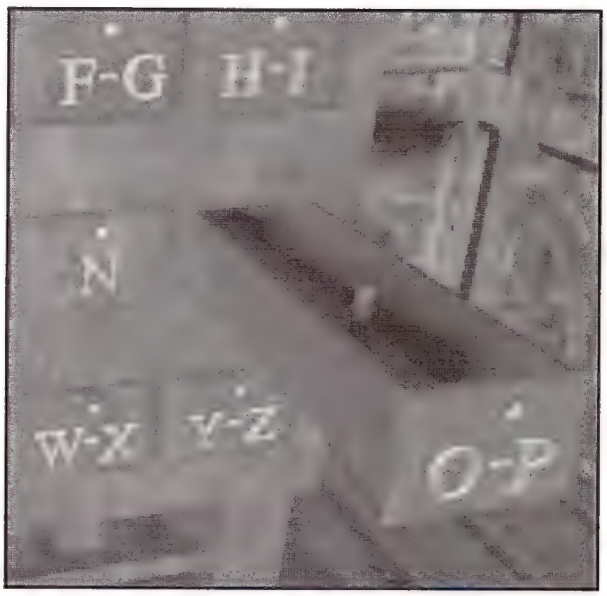


Fig. 6.2. Interesting Filing System: This chess piece is filed under P for "pawn." Or would that be O for "open this drawer?"

Fig. 6.3. The Reading Area: Read the newspapers to get up to speed on current events, and search the shelves here for a good book.

- Read about Norah's fatal accident in the two newspaper sections on top of the table.
- Read about the fire and the bank robbery in the newspaper on the floor.
- On the far right wall, read the framed article on the discovery of the ancient ruins.
- On the bookshelf in the center (to the left of the dark area), take down and read the book *Symbols and Masks*.
- Check out the diorama of the town. A pretty uninspired effort.
- Examine the shadow-box display of petrified body parts and read the description.

The most important find here is the book *Symbols and Masks*. This begins to explain the kachinas and the prayer sticks—and hints that the evil in town has been caused by these sacred objects being misused. But the last page is most important: It names each of the 12 symbols that

you'll see on the kachinas. Knowing these names will be necessary to solve a puzzle later in the game. This book is saved in Flashback.

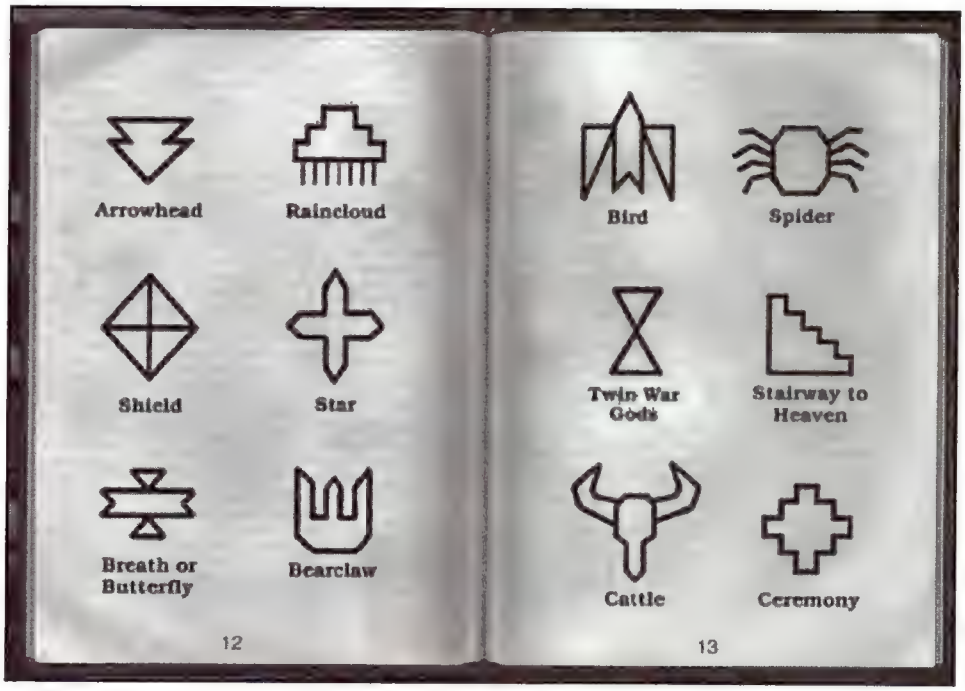


Fig. 6.4. Dog-Ear This Page: In the *Symbols and Masks* book, you'll find this page, which names each of the 12 kachina symbols.

There is also another book on the shelf—one that you can't open, but which is funny nonetheless. In the dark area of the bookshelf, in the center, is *Strange and Unusual Facts of the American Southwest* by Hubert T. Windlenot. Players of the first *Shivers* game will recognize this wacky professor.

The newspaper articles flesh out more of the story and the strange happenings in Cyclone: The bank's been robbed, the appliance store has burnt down, bingo's started at the church, and Phil Dunlop has turned the gas station over to his son. Two older newspapers tell you about Norah's fatal car crash and the discovery of the Anasazi ruins, which you've begun to become acquainted with.

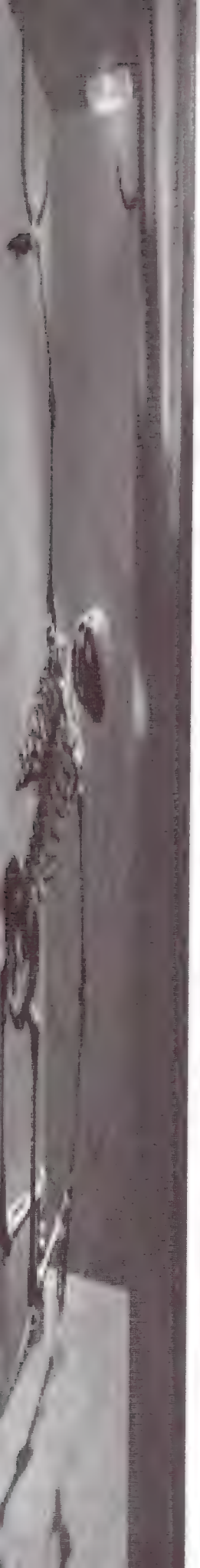
The Stacks

Once you're done in the reading area, go down the steps on the left side of the room and into the stacks. This isn't a very well-lit area, so you may have some trouble reading the book titles.

Go between the two standing stacks and search in the darkened area on the right, somewhat high up on the shelf. If you click on the right spot, the bookshelf will fall over on top of you, and you will be knocked out. When you wake up, Norah will be hovering over you, apologizing lamely and offering a book. She drops it on the floor in front of the steps and vanishes, giving you the distinct impression that *she* toppled the shelf. What gives?

Fig. 6.5. Some Suggested Reading: After apparently pushing a bookshelf on you, Norah tries to make up for it by dropping this book on the floor for you to read—*The Ianyi Stone and Other Living Myths.*

Pick up the book *The Ianyi Stone and Other Living Myths* by Dr. Janice Raincloud, and read it. This book explains more about the ancient Anasazis who used to live in the canyon, and whose burial mound was so recently violated by the locals. The various items on display in all the shops are from this burial site. That can't be a good thing.



But more importantly, this book explains that the power to turn people into petroglyphs (the apparent fate of your friends) came from a magical Ianyi stone, with which an Anasazi shaman used to protect a sacred passageway for the dead. This passageway was a hole in the ground called the Sipapu. When the shaman could no longer defend himself from enemy "raiders," he broke the Ianyi stone in two, hid the pieces in the canyon, and then sacrificed his own life. Now, it's speculated, the dead can't find their way home.

This is just a wild guess, but could that hole in the ground of the Kiva be the Sipapu mentioned in this book? And if so, does that mean that the Ianyi stone might actually exist, and that the two pieces could be discovered and put back together? Perhaps someone has already discovered them; this would explain the violence of the petroglyphs in the canyon.

You already know from Wendy's journal that Darkcloud has been summoning a spirit in the Kiva, and perhaps this spirit is the ancient shaman who used to guard the Sipapu. This would make clear several new tasks: You need to find the pieces of the Ianyi stone, and you need to talk to this spirit yourself. Not only do you need to discover who's behind all this, but you need to help restore balance in the Anasazi spirit world. Whew! It's gonna be a long night.

The Secret Room

Before you go, check out the locked room at the far end of the library. Its door has a peculiar lock: The mechanism requires the insertion of four objects, and the buttons below need to be punched in a particular order.

You've already collected one object that looks like it belongs, the chevron-shaped block that you found in the drawer in the motel office. Put it in the lock now. As you discover the other pieces, return and place them here. This will help free up inventory space as you play. It will be some time before you have all five parts (the four objects and the button code) of this lock mechanism. But what's in the room? Good question, and there's a way to get a small clue.

Fig. 6.6. Behind Door Number Three: Whoever devised this lock sure went to a lot of trouble—he must be hiding something pretty valuable here.

Walk around to the right side of the door, following the bookshelf as it curves around into the dark, far-right corner of the library. If you look very carefully, you can see a thin shaft of light coming from the wall. Walk up to the light; you'll find a tiny hole. Look through it, and you'll get a sneak peek at the secret room. There isn't much to see—but isn't it odd that someone put this hole here?

Clearly, someone wants to watch what goes on in the room without being seen—even though the secret room and this lookout post are on display for the entire library. I guess not many people come here.

The next place we'll head to is the Cyclone Sheriff's Department. The main reason for going here next is to look for more "official" documentation and information on the residents of Cyclone before we begin busting into their businesses.

Cyclone: The West's Most Secluded Town

Cyclone was founded in the late 1800s by Walt Spencer and Joshua Matthews, the great-grandfathers of Charles Spencer and Tad Matthews. These mining partners traveled to California to search for gold, but they came up empty. Frustrated but undaunted, they decided to go to Colorado to hunt for silver. As they were traveling, they got caught in a terrible windstorm somewhere in northern Arizona. Needing to find shelter fast, they climbed down into a canyon to wait out the storm.

Fig. 6.7. Welcome to Cyclone: This former mining town has seen better days, but it does have a nice sign.

Being low on water, they began digging in an empty but still damp runoff stream bed, hoping to at least find some mud they could strain some dirty liquid out of. As they dug, the dirt and sand became wetter and wetter. Encouraged, and hoping they might find an underground spring, the pair kept digging, until Walt noticed something unusual about the piles of dirt, sand, and rock growing around them: They were full of silver.

The storm eventually passed, and Walt and Joshua stayed to mine the canyon, where they discovered a large silver vein. As the operation grew, and their settlement expanded, they decided to call their budding town "Cyclone," after the windstorm that had forced them to take shelter in this spot.

The silver kept flowing for another five or six decades, but eventually petered out until the vein was dry. The original settlement of five or six makeshift shacks had grown to a bona fide town of 30 to 40 buildings–homes, stores, banks, restaurants–and a population of more than a thousand people. However, almost immediately, folks began to leave. Over the course of the next decade, almost everyone left except for a hardy few–those who owned most of the real estate and those who simply loved desert life or had lived nowhere else.

For many of the longtime residents, the prosperity of the silver years carried them through much of the town's decline. But eventually they, too, felt the pinch. The town's councilmen began searching frantically for ways to make the town profitable again, but all their efforts were tinged with desperation. They were watching the legacy of their ancestors crumble back into dust, not to mention their own personal fortunes. The discovery of the ancient Anasazi ruins brought hope that perhaps they could turn Cyclone into a tourist stop: See Indian history and a historic mining town in one place! But it wasn't meant to be.

The accident that killed Norah Wharton brought out the worst in people who were already pushed to the edge. The town's important citizens began to blackmail one another and stoop to other illegal means to raise cash. The town could no longer sustain them, so the biggest sharks in Cyclone began feeding on each other. It wouldn't be long before there was nothing left.

Chapter **Seven**

Cyclone Sheriff's Department

Across from the closed Cyclone Reporter building is the Cyclone Sheriff's Department—a bit of the Wild West right here in Cyclone. The town's only police officer—um, I mean, sheriff—is Andrew Washington, who seems to have read one too many Louis L'Amour novels.

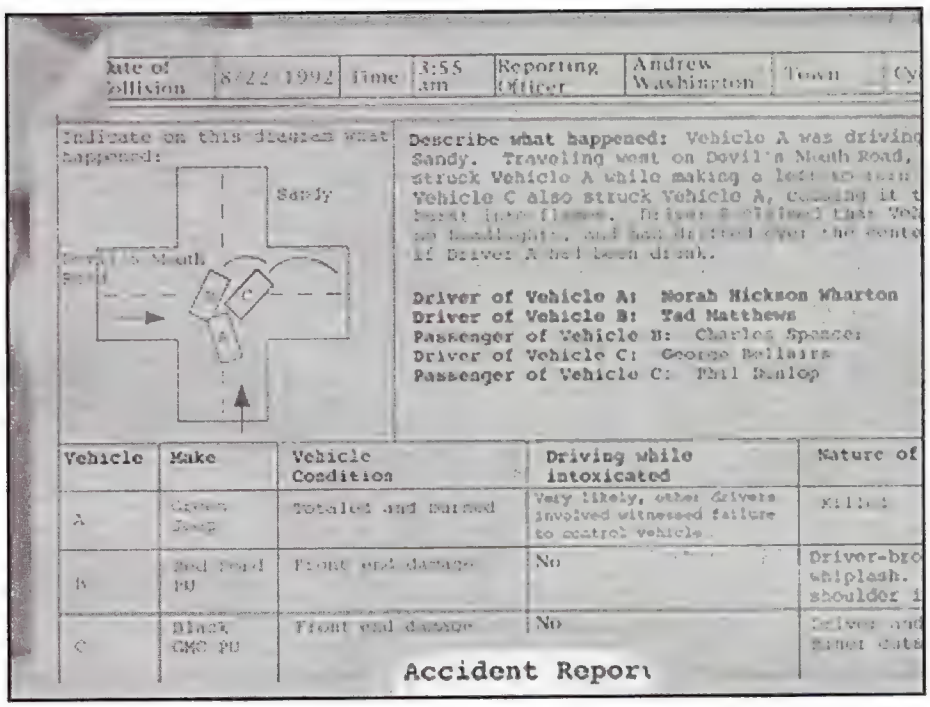
In the middle of the room is the desk, which contains a phone, an answering machine, a wire-mesh bin with two missing-person reports, and a squat cactus. To the left as you enter, is a bulletin board and a filing cabinet. Next to that is a table with a broken radio. In front of the jail cell, on the far right side of the room, is a TV, and to the left of the jail are swinging doors leading to a card-playing room—just the perfect touch for a Wyatt Earp wanna-be.

Inside the card-playing room, a kachina machine sits on the far side of a round poker table. On the left wall is a bull's skull, and on the right wall is a large photo of Andy Washington himself, ten-gallon hat and all.

Before breaking into the jail cell or playing cards with the kachina machine, take a quick perusal of the place.

Fig. 7.1. The Far Out West: The Cyclone Sheriff's Department seems like it's stuck in a time warp to a mythological Wild West.

- Listen to the phone messages.
- Watch the video on the TV.
- Note that all the desk drawers are empty, except the top right one, which is locked.
- Read the two missing-person reports in the file tray: Ivan Spencer and Jason Dunlop.
- Open the filing cabinet: In the second drawer down (G-M), filed under her maiden name of "Hickson," is Norah Wharton's accident report.
- On the bulletin board, read the Desert Bell notice about shutting off long-distance service.
- Check out the wanted poster—and the rather proud notice "art by Burt."



Date of Collision: 8/22/1992 | Time: 3:55 am | Reporting Officer: Andrew Washington | Town: Cy

Indicate on this diagram what happened:

Describe what happened: Vehicle A was drivin[g] Sandy. Traveling west on Devil's Mouth Road, struck Vehicle A while making a left [illegible] Vehicle C also struck Vehicle A, [illegible] it t[o] burst into flames. Driver B claimed that Ve[h] no headlights, and had drifted over the cente[r] if Driver A had been drunk.

Driver of Vehicle A: Norah Hickson Wharton
Driver of Vehicle B: Tad Matthews
Passenger of Vehicle B: Charles Spencer
Driver of Vehicle C: George Bellairs
Passenger of Vehicle C: Phil Dunlop

Vehicle	Make	Vehicle Condition	Driving while intoxicated	Nature of
A	Green Jeep	Totaled and burned	Very likely, other drivers involved witnessed failure to control vehicle.	Killed
B	Red Ford PU	Front end damage	No	Driver-bro whiplash. shoulder i
C	Black GMC PU	Front end damage	No	Driver and [illegible]

Accident Report

Fig. 7.2. The Official Report: Something stinks about the accident report involving Norah Wharton and the town councilmen—it's the whiff of crisp hundred-dollar bills being waved under someone's nose.

The most important item to note is Norah's accident report, which doesn't read at all like the incident you witnessed in your opening dream in the Cyclone Motel. The complicity of the councilmen is being covered up by Officer Washington, but at what price?

The shutting off of long-distance service and the smashing of the radio seem to be more than a coincidence. Could they be related to the alleged culprit in Ivan Spencer's missing-person report, the one who left "size 12" footprints in the spilled dye?

The Jail Cell

The lock on the jail cell sure is peculiar, and it would be logical to think that the town sheriff would keep a note somewhere in the police station

about how to work it. The only place you haven't been able to get into is the locked top right drawer of the desk. That needs a more conventional key—one that takes a little random exploring to find.

Fig. 7.3. Turn That Dial: This isn't your normal jail-cell lock, but then again, this isn't your normal police station.

- Go through the swinging doors into the card room.
- Turn left to view the cow skull.
- Click on the right horn, which opens to reveal a key.
- Take the key and use it on the desk drawer.
- The drawer will open, revealing a book. Read it.

Judging by his journal, things haven't exactly been going Sheriff Washington's way, but he probably should think twice about keeping such

an incriminating record of blackmail lying around. He makes it clear that he's been extorting money from the councilmen ever since the accident—so much, in fact, that they may all be broke. Andy Washington should be able to buy his own ghost town by now! He also hints that he was in love with Norah.

In any case, the drawings at the bottom of each page should look familiar—they're exactly the same as on the jail-cell lock. Put down the book and return to the jail cell.

- Note the number in the center of the lock.
- Open Washington's journal and count the pages until you reach that number.
- Note the position of each of the four dials on that page.
- Turn the jail-cell lock dials to the same positions.

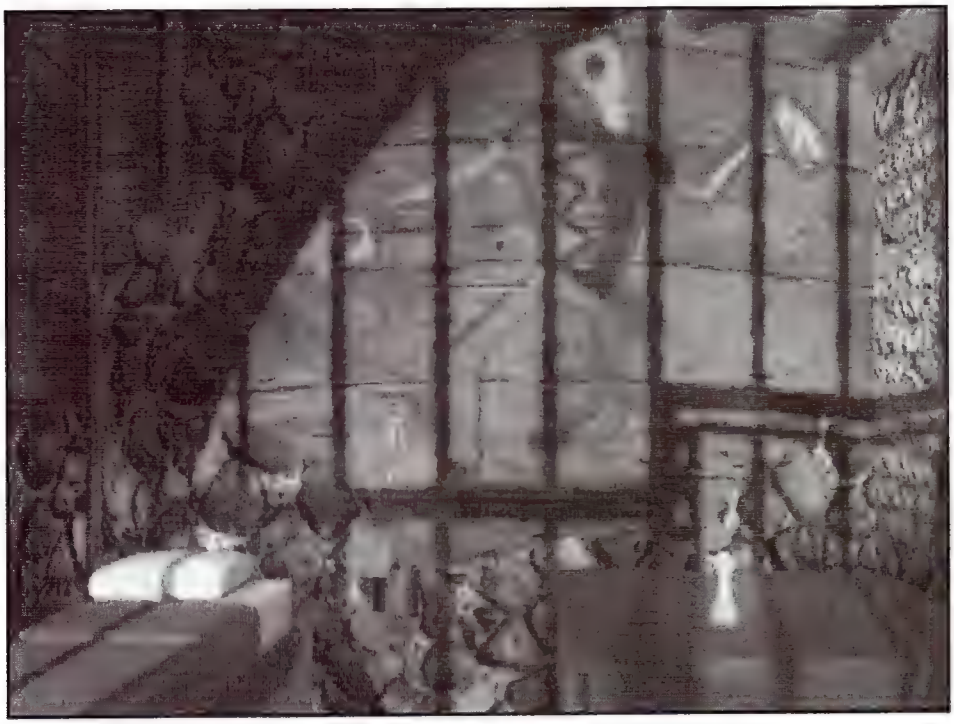


Fig. 7.4. Nice Digs: A clean bed, three squares a day, and some chalk to draw with—incarceration in Cyclone isn't half bad. Don't forget to make off with the chess piece.

Enter the jail cell. Inside is a very well-made bed, a table and chair, and in the lower left corner a bucket full of . . . something. Note the *Arizona Gourmet* magazine on the bed (must be Burt's) and the petroglyph mural on the wall, drawn by Burt and dated June 13, 1997, the day of Ivan's disappearance. On the table is the white king chess piece (labeled "c1") . Take it and put it in inventory.

If you've been following this walkthrough, you now have all four chess pieces for the chessboard puzzle in the gas station, but you don't yet know their correct placement on the board. That will take a little more searching.

The Card Room

It's not hard to find the kachina in the police station—and it's ready and waiting to deal you a hand. The stake is, I believe, your life. But don't be nervous. Sit down and play a few rounds.

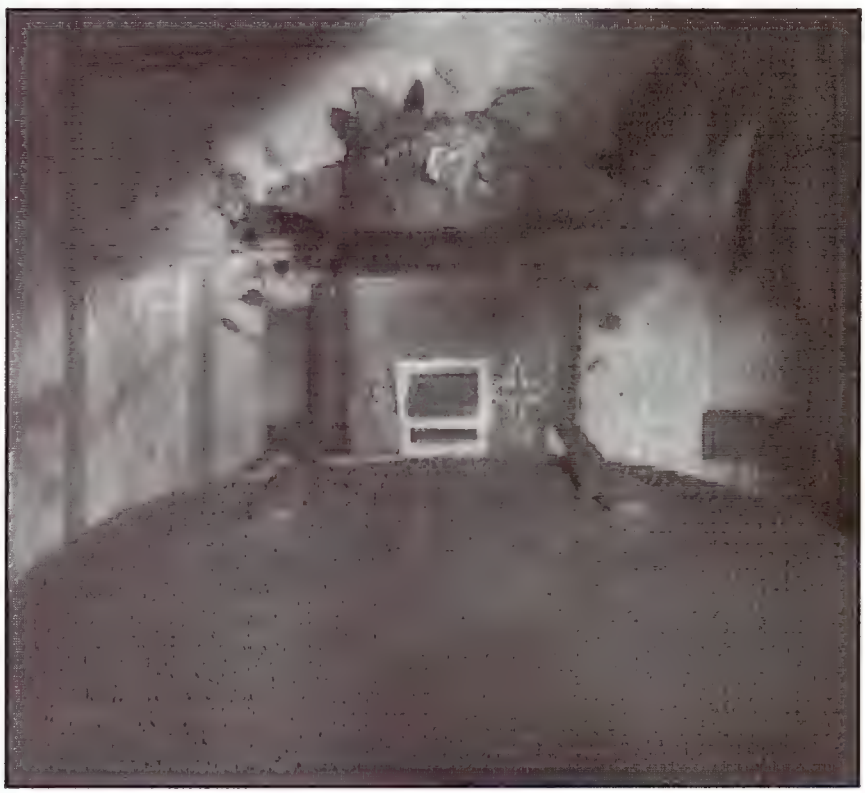


Fig. 7.5. Cards, Anyone?: I don't like the look in this dealer's eyes. In fact, I'd be much happier if it *had* eyes.

Can you keep track of where the cards go? This puzzle is a more complicated version of three-card monte, and there is no real trick. Just concentrate and follow the cards.

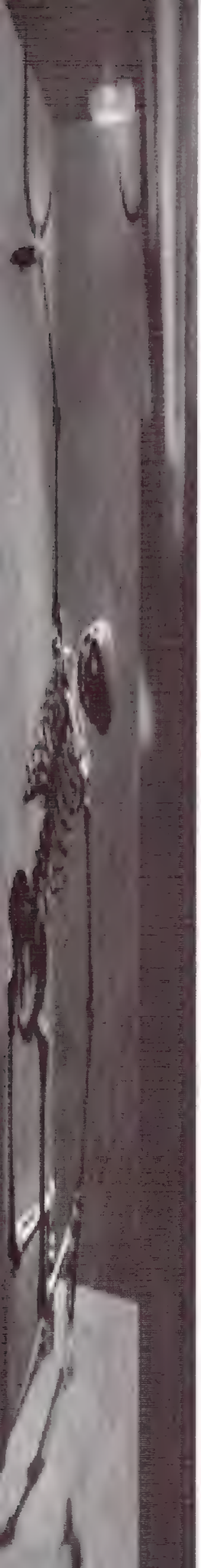
Once you win, take the prayer stick to the canyon; this is your third if you're following this walkthrough. Once you return from the Kiva and go anywhere else, Norah will visit you again. She is pleased with your progress, but she warns: "You must know your true enemy before you can face him. You must soon choose." This second warning always appears after your third prayer stick has been placed in the Kiva; after the eighth prayer stick, she'll return and ask you to name the person who is Darkcloud.

Next we'll be visiting Burt's Trailer. It's time to find out more about this mysterious man.

Andrew Washington

Andrew Washington is pretty much what you'd expect from a small-town police officer: He's a petty tyrant. However, over the course of his 20 years as Cyclone's lone law-enforcement official, he's developed a vivid Wild West complex. Perhaps the dry desert heat and too many slow afternoons have baked his imagination, but he suffers from the delusion that this is still the Old West of 150 years ago and that he's

Fig. 7.6. He's No Gary Cooper: Andrew Washington fancies himself to be an old-time Western sheriff—one who blackmails and lies, that is.



the judge, jury, and hangman–the mythical town sheriff a la Sergio Leone and Sam Peckinpah.

In this day and age, his major duties amount to setting speed traps designed to catch out-of-towners (who are slyly encouraged to bribe their way out of tickets) and turning a blind eye to the illegal goings-on of the town's more esteemed members. It was Officer Washington who covered up the culpability of the four councilmen in the death of Norah Wharton–making it seem like *she* was the drunk driver, not them. In exchange, it seemed only right that he be properly compensated, a tribute that he has continued to collect ever since. After all, in his mind, he holds all the power, not the "elected" officials.

But as recent events in Cyclone have spiraled out of control, Washington has become increasingly desperate to bring them back under his command.

Burt's Trailer

Burt's trailer is at the end of the road past the police station (which is his home away from home). Outside are a few chairs and crates and some clothes hanging on the line. The lights are on, but my guess is he isn't home.

Before we go in, let's check under Burt's trailer for a key, the one he alluded to in his note to Pearl which you found in the cafe office.

- Facing the trailer door, click on the trailer skirting to the right of the steps and below the faucet.
- Take the crowbar from your inventory and use it on the top edge of the metal skirting. The metal will pull aside, revealing a small metal box, which opens to reveal a key.
- Take the key and note that it has the number 32B on it.

Note: After you use the crowbar on the trailer skirting, it will disappear from your inventory since it isn't needed again in the game. This will be true for all single-use items that you find.

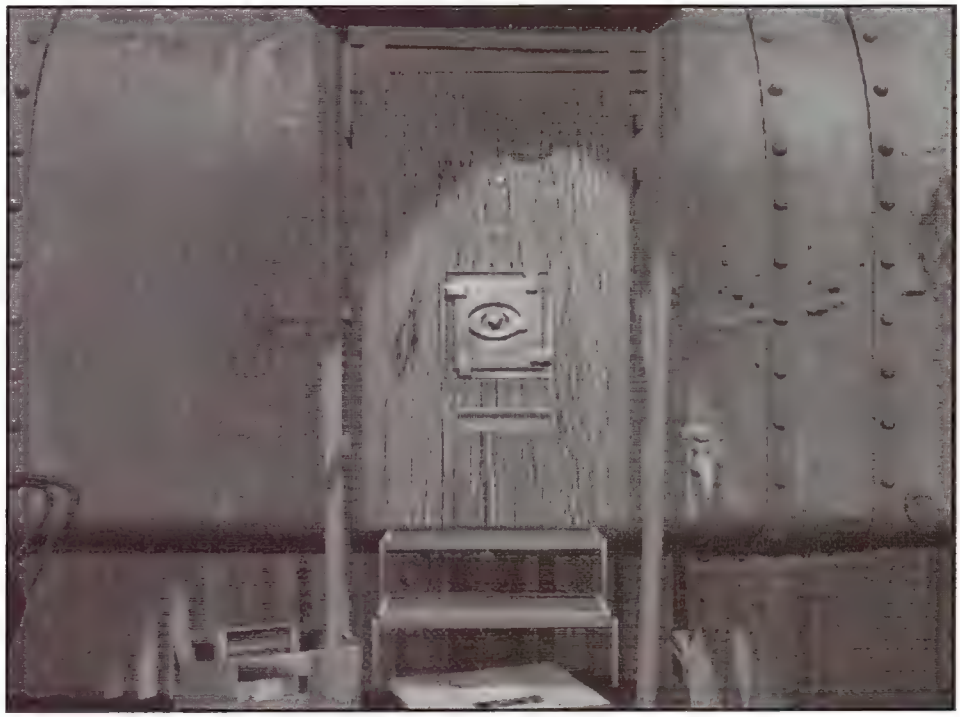


Fig. 8.1. I've Got an Eye On You: The eye on the door to Burt's trailer isn't very welcoming. It doesn't seem like he appreciates unexpected guests.

The Living Room

Enter Burt's trailer. Each of the rooms is small, and we'll explore them one at a time. Turn left to face the living room. On the left-hand wall is a wardrobe. On the facing wall is a Murphy bed, put up, with a painting of an eye on the bottom. Against the right wall is a ratty old couch with a dartboard above it. Funky, modern sculptures sit in the corners of the room—who'da thunk Burt was an art connoisseur? Going clockwise around the room, examine each item.

- Open the wardrobe—then close it quickly! There's a wasp's nest inside, and those stings hurt.
- Look at the dartboard which Burt has covered with a photo of the councilmen for target practice.
- Turn to face the front door, and look down at the "Not Welcome" mat.

Fig. 8.2. High-Concept Art: The funky art sculptures set off the couch and the eye painting quite nicely, don't you think?

- Pick up and read the letter from Phil Dunlop (which sits with cash in an envelope), as well as the note and personal check from Charles Spencer.

The wasps in the wardrobe are certainly bothersome, but unless Burt's hidden a can of Raid somewhere, we'll have to find something else to drive them off before we can fully examine it.

Apparently, Burt's the one who's been blackmailing Charles over the "accidental" fire that burnt down the CS Appliance store. And Burt is also extorting money from Phil before he'll tell what he knows about the disappearance of Phil's son, Jason. Though Phil and Charles are less than pleased, they still fork over the dough. The money coupled with the cryptic note in the cafe office makes you wonder how Burt knows so much about Cyclone's current troubles.

Fig. 8.3. Nice Shot! When you first look at the dartboard, duck! A dart whizzes by your head and scores a perfect bull's eye on the town councilmen. Who threw that? The councilmen, from left to right, are Charles Spencer, Tad Matthews, George Bellairs, and Phil Dunlop.

The Kitchen

To enter the kitchen, turn right after going into the trailer. Note how neat and clean everything is: The pans are hanging nicely from the rack, the dishes are put away, bottles wait patiently in the wine rack below the counter, and there's even a rolling pin handy.

- Read the note from Mike sitting under the tuna cans on the counter.
- Open the top cupboard to the right of the sink.
- Take the strange jewel from the top shelf and put it in your inventory.

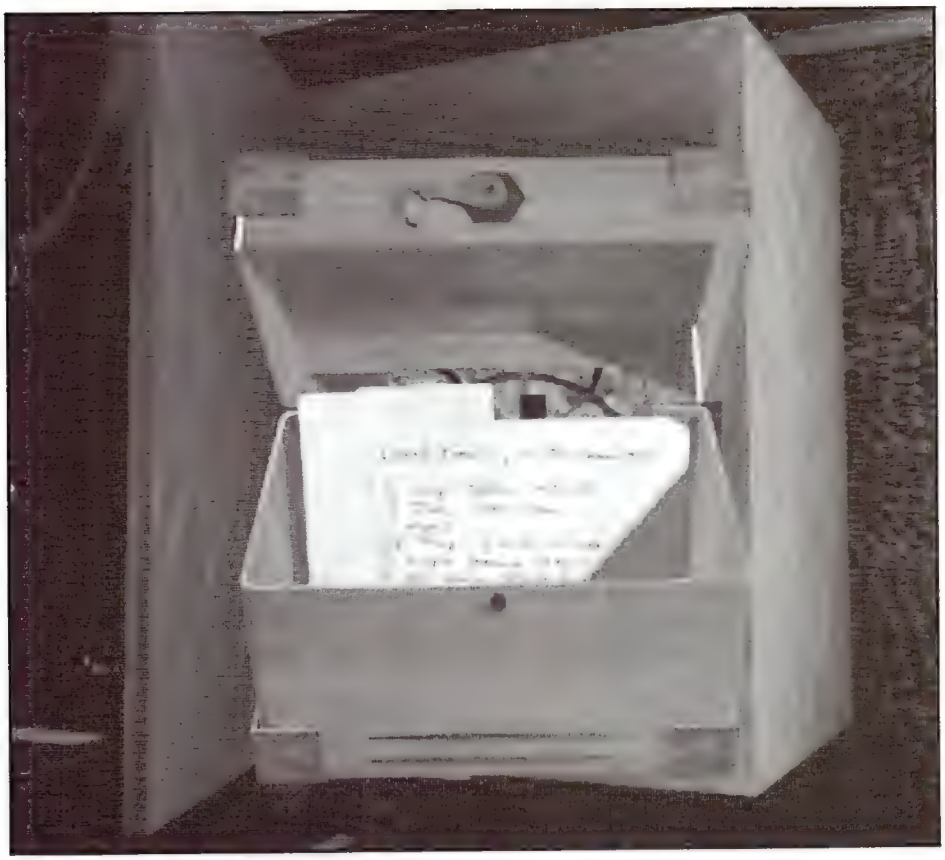
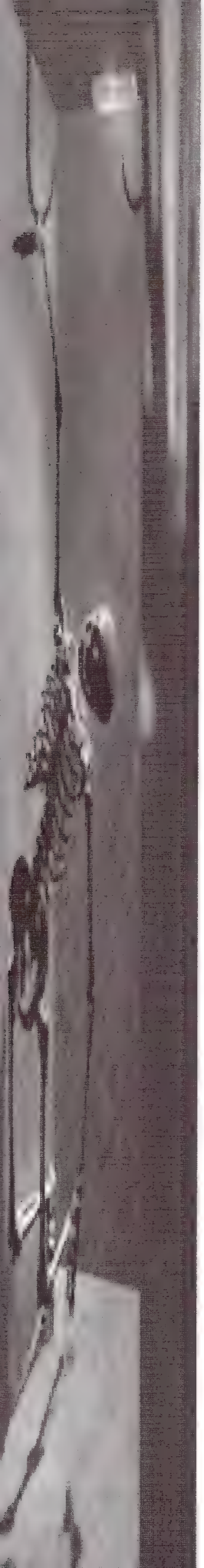


Fig. 8.4. Maybe He's Got a Good Lasagna Recipe, Too: Inside the recipe box is a strange "grid." Will it reveal Burt's secret soufflé?

- Open the top cupboard to the left of the sink. Click on the recipe box on the top shelf.
- The recipe box will open. Take the "grid" behind the recipe for "Bread Pudding with Bourbon Sauce."

The broken stone in the cupboard has part of a petroglyph drawing on it. From your reading in the library and the video "Ianyi" you may recognize this as one half of the Ianyi stone. It's not clear yet what the grid is supposed to be for, but I wouldn't leave it behind. According to the note, Mike thinks Jason's been turned into a petroglyph and that Burt can help solve the mystery—but maybe Burt already knows that.



Burt's Studio

Continue past the kitchen into Burt's painting studio. Burt seems to be a true renaissance man—painter, art connoisseur, chef, blackmailer, drunk. Note the large painting of Norah Wharton on the easel (and the apparent devotion it embodies), as well as the dirt-encrusted shovel leaning against the stool. What's Burt been digging—a fresh grave? A new silver vein in the mountains? The red, devil-like painting on the wall is actually a self-portrait, indicating that Burt may have a few self-esteem issues.

- Click for a close-up view of Norah's painting.
- Click again to turn the painting over.
- Take the matchbook from the back of the painting.
- Examine the note from Burt's cousin, Gordy, under the coffee can on the stool next to Norah's painting.

The matchbook is actually Charles Spencer's—*the* matchbook in question. It has only two matches left, but these should be just enough to get you through the game. In fact, one of them will probably light that candle back at the cafe quite nicely. After you take it from the back of the painting, Norah appears. What does she mean by saying that Burt knows the secrets of the ruins?

The note from Burt's cousin is interesting for two reasons: It refers again to the sacred sand and to Burt's "friend" who needed it, and it lets you know, perhaps, why the town is cursed. If only Phil Dunlop hadn't placed that sacred burial stone on display in his market, maybe none of this would have happened. Then again, maybe it would have anyway.

Anyway, let's take the matchbook and return to Pearl's cafe, so we can decipher that note on the kachina. There's nothing else to find in Burt's trailer, at least not until we have a way to get rid of those wasps in the wardrobe.

Fig. 8.5. Better to Have Loved and Lost . . . . This painting of Norah seems to speak of an unrequited love, but there is more here than meets the eye.

Back to the Cyclone Cafe

Use the map to get back to the Cyclone Cafe—or walk, since it's such a lovely evening. Go to the kitchen and take the note from the kachina's lap; then return to the restaurant and head for the second booth from the front door, the one with the candle.

- Take the matchbook from your inventory and use it on the candle, which will light. The matchbook will return to your inventory since you have one match left.
- Take the paper from the kachina and click on the candle flame. A phone number will appear as the flame heats the paper: 555-9547.
- Dial the number on the phone in the cafe office.

Fig. 8.6. Magic Ink: Holding the cafe kachina's paper over the flame of the candle illuminates a hidden phone number.

Friendly guy, this Darkcloud, huh? Anyway, he says there is a "bahos under the griffin." A griffin has the head of an eagle and the body of a lion, and where have you seen a picture of one? Can't remember? Keep reading.

Back to Room 5

Of course! That creepy picture over the dresser in your motel room is a griffin. Leave the Cyclone Cafe and head back to Room 5 at the Cyclone Motel. Open the bottom drawer of the dresser and take the prayer stick. Don't forget the symbol on the kachina in the cafe, which you'll need for the petroglyphs and to place the prayer stick correctly in the Kiva.

When you're done, let's go to the bakery. It looks like it'll be a long night, and I could use some coffee and a bear claw.

Burt Thompson

Burt Thompson is a complicated guy. By all appearances he's a drunkard and a blackmailer, but he is also a serious painter and something of a gourmet cook. While his main motivation seems to be money—and ways to get it with the least amount of effort—he also has a hidden artistic side that is at odds with his reputation.

At present, Burt has a number of scams going. He's blackmailing Charles Spencer over the CS Appliance store fire, which he witnessed from his jail cell window. He's extorting money from Phil Dunlop and George Bellairs in exchange for information he claims to have about the disappearance of their children. And he's blackmailing Tad Matthews over the robbery at Safari Savings & Loan—which Burt actually carried out with Tad's help. Tad wanted to split the robbery money (and keep the insurance money for himself), but he neglected to pay Burt in a timely manner. You may have noticed that the drawing on the wanted poster in the police station looks a lot like Tad, and Burt made sure of that—he drew it!

Fig. 8.7. Nice Shades: Burt Thompson isn't the kind of guy your parents would want you hanging out with.

Burt is a loner who hates the town councilmen more than anything. But at one time Burt and Max Wharton had something of a friendship. They both loved the desert and the canyons, and on weekends they would go hiking in search of ancient petroglyphs and undiscovered Anasazi cliff dwellings. Since Burt's cousin married a Native American, he felt this gave him some kind of special connection to that culture and its history. On one of their explorations, Burt and Max discovered the ruins in Devil's Mouth Canyon, and they fancied themselves quite the archaeologists.

However, Burt fell in love with Norah, Max's wife, over the course of their friendship, and when she died, he became inconsolably heartbroken. His relationship with Max deteriorated, and he returned to being the loner he once was.

Chapter Nine

Cyclone Bakery- "Home of the Twister"

For a bakery in a desert town, this place sure has a strange motif: Deadly sea creatures. But perhaps more frightening than the orcas, killer sharks, and giant squids fighting each other in the enormous wall mural are the leftover bits of donuts in the display case. If the petroglyphs don't kill you, one bite of Norah's Nut Coffee Cake or a Hurricane Bun should do the job. I think I'll pass.

But before you go in, you'll have to solve the entrance puzzle (which is similar to the one at Ivan's Barbershop). Move the four tile pieces till they form the image found in the corners of the puzzle—in this case, a circle. This can be a frustrating mind-bender. If you're not getting anywhere, back away and try again, since the tiles rearrange differently each time. However, it's not completely random; there are a limited number of new starting points. Each configuration can be finished in as few as eight moves, so if you get completely stuck, see Chapter 20 for further help.

From the entrance, the layout is pretty simple. In front of you as you enter is the counter, which has a phone, an answering machine, and a small music box. The cash register is just for looks. On the wall to the left is a family photo of Norah, Max, and Norah's parents, Nadine and

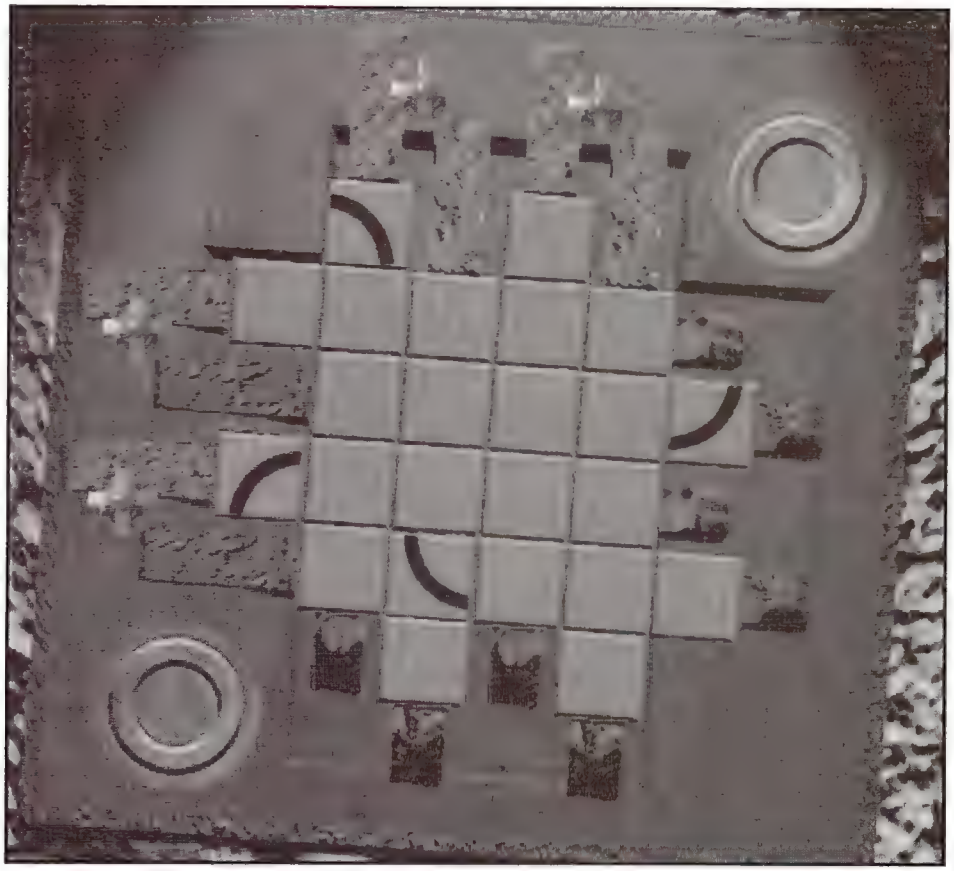


Fig. 9.1. Slip Sliding Away: Every time you move the gears, some tiles go where you want and others don't. This puzzle takes patience.

Keith Hickson. Next to it, a TV sits on weathered wood pylons. To the right of the entrance is the dining area, with glass-topped tables, a green bathysphere in the far left corner, and in the far right corner a display of an ancient Indian ceramic tablet depicting "phantom fish." Straight back is the baking room itself, which sports a lovely, gaping shark mouth in red tile behind the main oven.

First, give the restaurant the once-over.

- Listen to the phone messages. There are three.
- Watch the video on TV (and cover the red light).

Fig. 9.2. I'll Take It to Go: The Bakery's wall mural inspires dieting.

- On the counter next to the phone is a music box. Take it.
- Check out the ceramic tablet in the far right corner beyond the cafe tables.

Keith, Norah's father, is the owner of the Bakery which is where Norah worked until her death. Since then, he's been running it on his own. The music box on the counter is the memento of Norah that Max brought over, which he mentions in his phone message. When you pick it up, Norah appears—she's awfully wistful, but not very helpful.

The Kitchen

Once you've finished looking around the front of the shop, head to the kitchen in the back. To the left is a double fryer and a standing fridge. Straight ahead is a mixer and a small proof box, which you can open.

Fig. 9.3. Time to Make the Donuts: Bet you didn't know it took so much equipment to make donuts. Here are a donut-cutting table, a French bread machine, and the main oven in the back.

If you clicked on the snake earlier in the market, the snake will appear in the box. To the right is a butcher-block table with a donut cutter, a French bread machine, and against the right wall, the main oven.

When you first open the main oven, it seems empty. But close the door and pull down the lever to the right: The shelves will rotate, and when you open it again, a kachina will be presiding over an appropriately designed donut puzzle.

The trick here is not how many you can eat, but how fast you can stack the donuts into five piles of two each. Your number of moves is limited, and they are monitored by the red thermometer to the right. The way you can move is also limited. If you get stumped, you'll find the solution in part two.

Once you solve the puzzle, turn around to see the prayer stick emerge from the French bread machine. Drop it off at the Kiva, per usual, remembering to note the design on the kachina's forehead. You won't need to return to the bakery again.

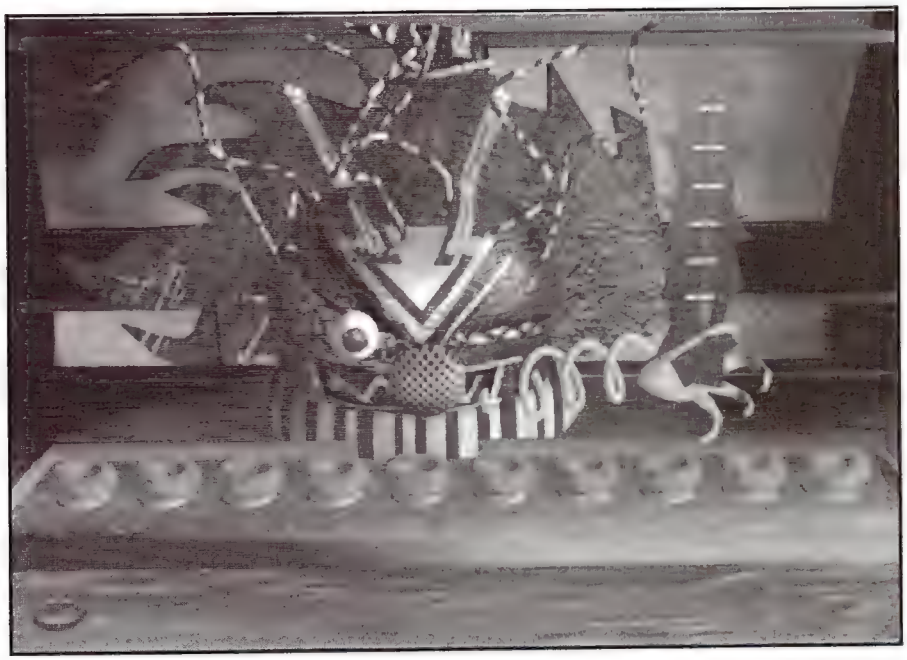


Fig. 9.4. Glazed, My Favorite: In the oven you'll find another kachina hiding on the racks—and it offers this delightful snack.

Next we'll go to Ivan's Barbershop, which is directly across from the Cyclone Cafe.

Cyclone Telephone Directory

The long-distance lines are out in Cyclone, but there are plenty of local numbers you can call. You may have a hard time reaching anybody, but if you feel the desire to leave your own message, here is a list of all the working numbers in town. There are also one or two unlisted numbers, which you'll find during the game.

Community Church	555-2938	Desert Satellite	555-6000
Cyclone Bakery	555-1253	Gusty Gas Station	555-1029
Cyclone Cafe	555-6321	Ivan's Barbershop	555-3200
Cyclone Motel	555-6009	Phil's Market	555-4190
Cyclone Sheriff's Department	555-3982	Safari Savings & Loan	555-9999

Chapter Ten

Ivan's Barbershop

Everyone in town seems to have their little obsessions, and Ivan Spencer's is clearly Oriental art and culture. The walls of his barbershop are covered in traditional Japanese ink-brush paintings of landscapes and dragons. From the paper lamps out front to the yin/yang symbol on the floor and the door handle, Ivan seems to have a yen for the Far East.

To get into the barbershop, you need to recreate the image found in the corners of the entrance puzzle. This works the same way as the bakery entrance puzzle. If you need help, see Chapter 20.

From the entrance, the right wall sports a low waiting bench with cushions. At the end of the bench is an ancient Indian bowl on display. Behind the screen is a statue of a samurai warrior. To the immediate left of the entrance is a table with a phone, an answering machine, and hair-cutting tools. The glowing barber's chair is turned away from you. Above the sink on the left wall, Ivan has mounted several Oriental-style pikes. Beyond the sink, on the counter, is a TV and a display of harakiri knives.

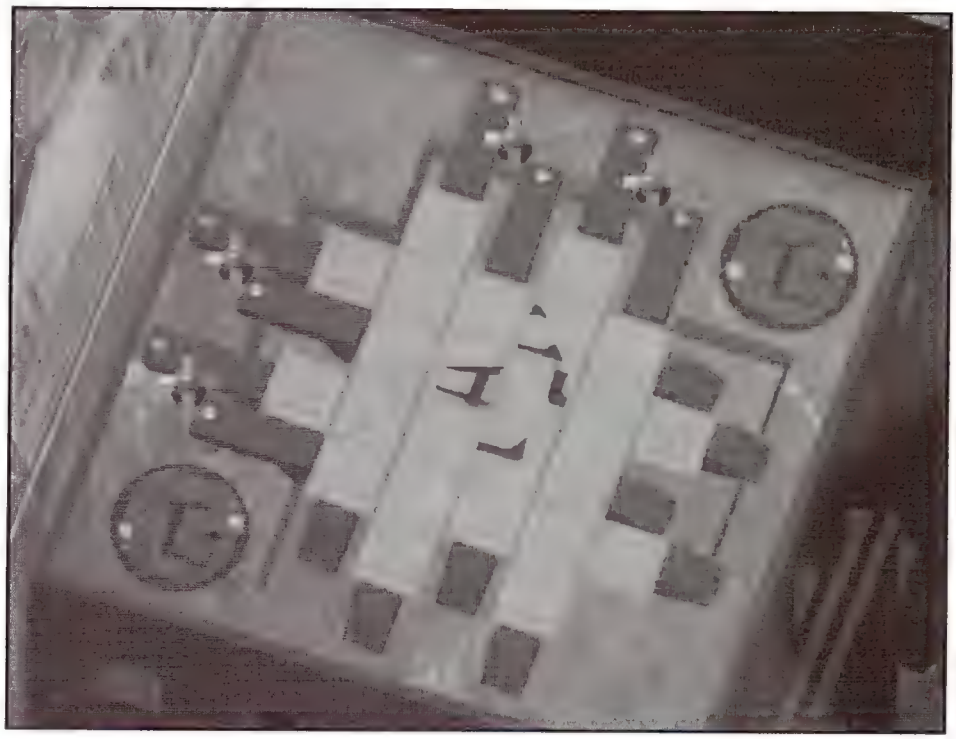


Fig. 10.1: Slip Sliding Redux: Once again, work the gears to put together the Chinese character as seen in the corners of the puzzle.

- Listen to the phone messages. There are seven.
- Next to the barber's chair, note the framed photo on the wall of Ivan and his son, Charles Spencer.
- Read the framed newspaper article about Charles Spencer (near the knife display at the end of the counter).
- Also in front of the knife display is a receipt for Desert Satellite cable service.
- Watch TV—and don't forget the gum!
- In front of the samurai statue, note the silver coin and the button on the floor.
- Read the plaque describing the shallow bowl from the Indian grave.

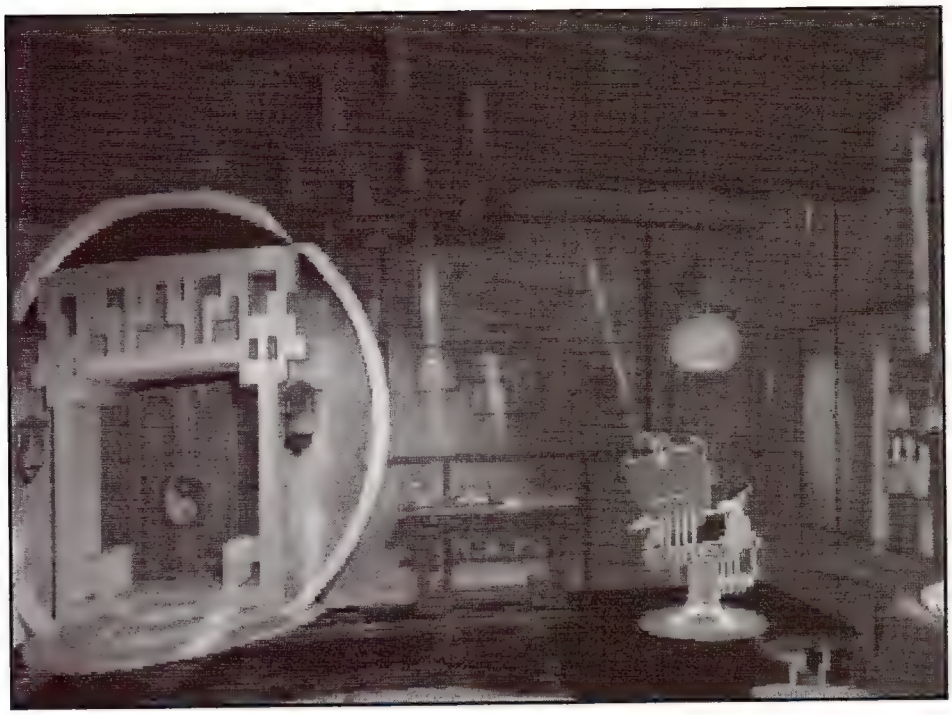


Fig. 10.2. Samurai Barber: Ivan Spencer's barbershop reflects his love of the Orient—and long knives.

Careful as you walk around—you don't want to step in any dye. From what you know after reading Ivan's missing-person report, someone stole his silver coin collection, and you found a stray one by the statue, as well as a loose button. Does the button's owner belong to the thief and, consequently, the murderer?

If you want, call the number on the Desert Satellite bill. It works, though all you get is the machine.

The Barber Pole

If you're following this walkthrough, by now you should have seen the video "Candy Cane Dragon," which indicates that something is hidden at the bottom of the barber pole. In fact, something is, so let's go outside and check it out.

Note: Until you view the video "Candy Cane Dragon," you cannot open the secret compartment at the bottom of the barber pole. In several other cases, items or puzzles are not available until you view the appropriate video.

Fig. 10.3. The Barber Pole: This barber pole contains a secret compartment at the bottom.

Fig. 10.3a. The Note: Wendy kept the key to this code in her notebook.

- Get a close-up view of the barber pole.
- Unscrew the bottom of the pole.
- The note inside will unfold (and it will be saved in Flashback).

The note is in code, the same code you saw in Wendy's journal (which you found in the oven at Pearl Larsen's house). Access the journal in Flashback and work out the code. Here's what it should read: "Lyle's cymbals." This cryptic reference tells us where to look but not what we'll find there. We know the band was practicing in the warehouse, which is where its equipment is, no doubt.

Go back inside. It's time to take a closer look at the barber chair.

The Barber Chair

If you turn the barber's chair around, you'll find another kachina, and get another message from Darkcloud. He says something about how the water

Fig. 10.4. Shave and a Haircut: The kachina in the barber chair has another puzzling challenge for you—and he was hoping for a trim.

will protect you from the spiders. Go over to the sink, and turn on the hot water. Spiders will begin flowing from the tap and running in all directions. But don't be afraid; inside the basin is the spider puzzle. Until you see the kachina, the sink and the spider puzzle are not available to you.

This maze is made more difficult by a series of colored gates and raised squares blocking your path. Your goal is to get the spider to the egg sack. See if you can't discover a pattern in the chaos of opening and closing gates (think "scissors, paper, rock"). Check for the solution in part two if you get totally stuck.

When you finish the maze, you will be able to take the prayer stick from the kachina's hand. Grab it and drop it off in the Kiva. You won't need to return to the barbershop again. Next we'll visit Phil's Market.

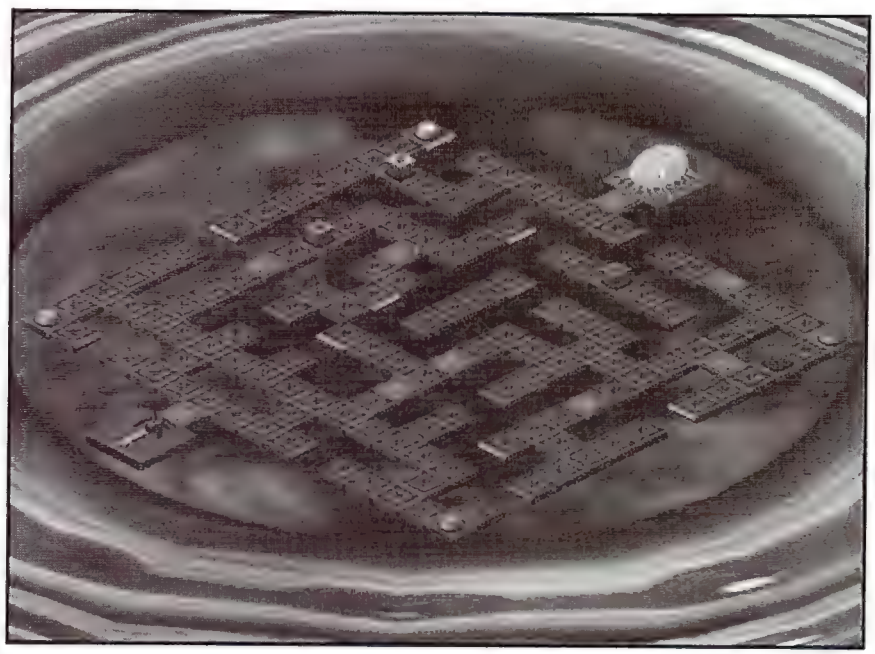


Fig. 10.5. Caught in a Web: This spider only wants to reach her egg sack, but the path is difficult to find.

Ivan Spencer

Ivan Spencer is the friendly old man who runs the barbershop. You can find him at 7 A.M. every morning, regular as clockwork, having his usual breakfast of poached eggs on toast with a side of bacon at the Cyclone Cafe. Then he waits out the rest of the day reading the paper, doing the crossword, and hoping for customers. There never were very many, and lately there are few at all.

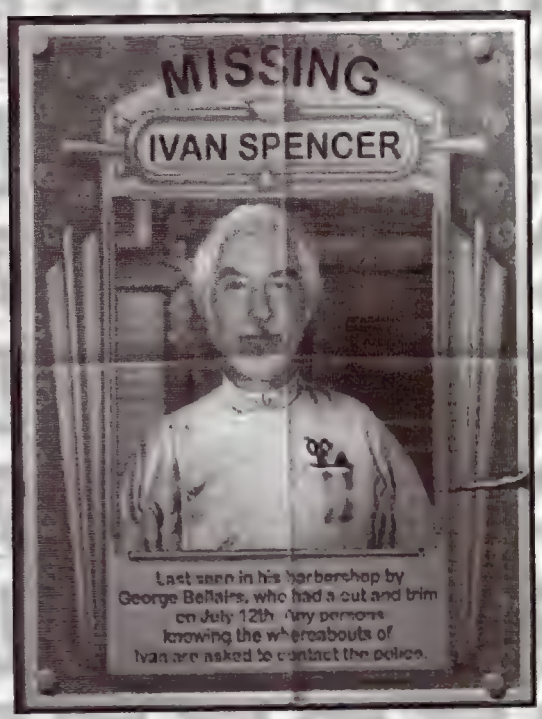

MISSING
IVAN SPENCER
Last seen in his barbershop by
George Bellairs, who had a cut and trim
on July 12th. Any persons
knowing the whereabouts of
Ivan are asked to contact the police.

Fig. 10.6. Better Off Lost: Ivan Spencer once had a close relationship with his son, but Charles has begun to think of his father as an old fool.

Ivan raised a large family, but only Charles stayed in town. All the other kids moved to Phoenix or Flagstaff, and they don't visit often. Though Ivan is very proud of Charles and all that he's accomplished in town–owning two businesses and becoming a council member–they've had a falling out in recent years. Even though they live less than a block away from each other, they rarely visit except for an obligatory dinner on the weekend.

Ivan is the second Cyclone resident to disappear. It looks like he might have been murdered during a robbery of his silver coin collection, but it's more likely that someone thought they'd help themselves after he was already gone.

Chapter **Eleven**

Phil's Market

Phil's Market is across the street from the library. It no longer has much in the way of produce or groceries, but the realistic wall-size photos of waterfalls splashing into rivers provide cooling relief from the desert heat. Virtual relief from virtual heat, that is.

Enter the store. To your immediate left is a cola machine; in front of you is the counter: It's an enormous log cut in half and sporting a rattlesnake in a glass cage, a cash register, a phone and answering machine, and a TV next to the wall. Directly in front of you is an ancient Indian tablet from the burial site. To your right, one lone double-sided shelf runs down the middle of the store, empty save for some toilet paper and macaroni and cheese boxes. The plate-glass window has a low tile sill with a few scattered cans of tomato sauce. On the far right wall, a stuffed alligator in the corner guards the empty produce bin. Left of the bin is a shed-like closet with a corrugated metal door, and next to that is a large white cooler. A hand-painted sign reads, "Sorry—out of eggs and milk." Do the usual examination of the place.

Fig. 11.1. Pretty Cool: Phil's Market has lovely waterfalls cascading from all sides, and the large white cooler contains treats for the sun-weary desert traveler.

- Listen to the phone messages. There are three.
- Read the items on the bulletin board behind the counter.
- Cover the TV light with gum, and watch the video.
- Open the closet/shed, and note the missing button on the jacket.
- Read the description of the stone tablet.
- There's a quarter on the floor by the cola machine. Pick it up.

The quarter doesn't work in the soda machine, but if you combine it with the rest of the money ($2.50) in your inventory, you should have just enough to buy a certain item in the motel office vending machine. The missing button on the jacket wouldn't be noteworthy, except that you found a loose button in Ivan's Barbershop. Does this mean that Phil Dunlop had something to do with Ivan's disappearance and/or the missing silver?

Note: The design of the stone tablet in Phil's Market is based on an actual tablet that exists in Hopi lore.

The Cola Machine

That overpowering waterfall sorta makes you thirsty, doesn't it? Unfortunately, the cola machine doesn't take quarters. It probably needs some kind of special token. There might be one in the cash register, but if you do a thorough search of the store, you'll find another one elsewhere. The video "Get a Grip" provides a clue to the token's location.

Note: Until you see the video "Get a Grip," you will not be able to access the token for the cola machine.

Fig. 11.2. The Soda Token: You'll find the token for the soda machine here, under the windowsill tile.

- Go to the plate-glass window in the front wall of the store.
- Get a close-up view of the tile ledge by the tomato cans.
- Click on the third tile from the left. It moves aside.
- Pick up the token.

Now go over to the cola machine. What soda sounds perfect for the parching Arizona climate?

- Put the token in the slot.
- Choose "Desert Soda." All others are empty.
- Take the strange cylinder that appears in the tray.

Fig. 11.3. The Real Thing: The cola machine is all out of soda, so it gives you a special prize instead—this "cipher wheel."

Examine the cylinder in your inventory. The mechanism rotates to decode short rows of letters, and this "cipher wheel" will come in very handy later. It will remain in your inventory.

The Cash Register

Though most of the cash registers in Cyclone are off-limits, the one in Phil's Market is ripe for picking. Trouble is, it's locked, and cash registers always require some kind of convoluted code to open them. Where would Phil hide the cash register code if he wanted it handy—but he didn't want some nosy stranger finding it?

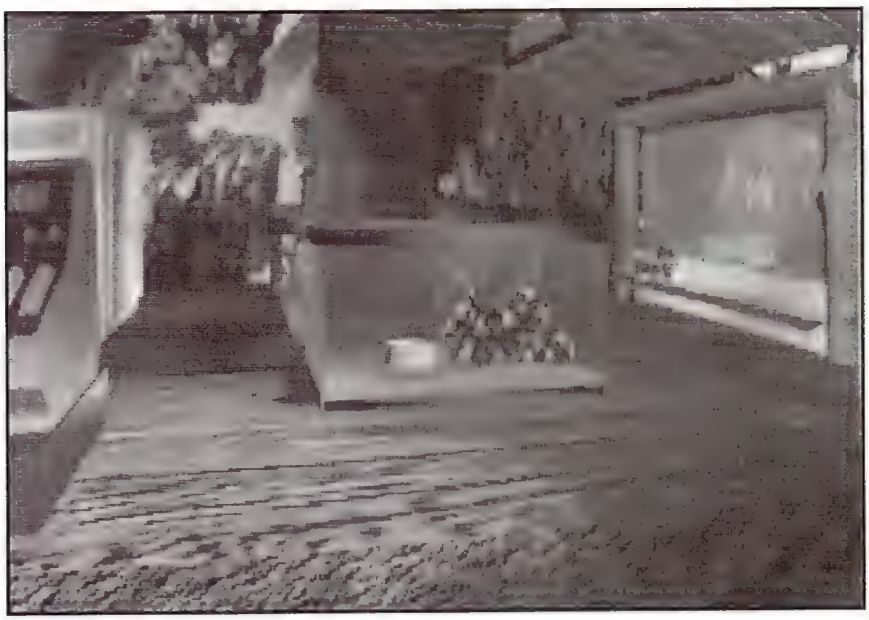


Fig. 11.4. Rattle His Cage: Mama always told you not to bother snakes, but this one won't leave until you do.

- Click on the snake's cage until it rattles at you.
- Leave Phil's Market and enter any other building except the bakery.
- Return to Phil's Market and examine the glass cage—voila! No more snake.

Though you wouldn't normally think to do this, simply leaving and returning to Phil's Market saves you extra running around. I would suggest going to the library, since it's closest. Avoid the bakery after this, since snakes are known to frequent warm spots (such as ovens), and it might hold a grudge against you for disturbing it.

- Click for a close-up of the cage, which will display the water bowl.
- Note the numbers etched on it: 12 x 89#417.
- Punch the numbers into the cash register. The drawer will open, though it looks empty.
- Click on the closed, far-right section of the drawer, which opens.
- Take the snake-shaped object. This is another piece to the door lock in the library.

Fig. 11.5. Know the Code: I never could figure out how to work these new-fangled registers.

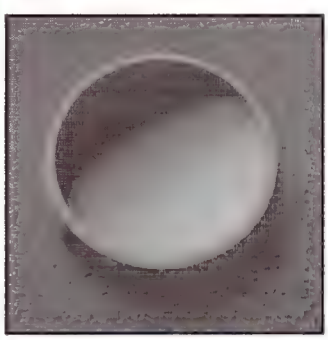


Fig. 11.5a. It's In the Bowl: Examine the snake's water bowl to discover the cash register code.

The Cooler

Finally, take a look inside the big white cooler. On the right you'll find a skeleton hanging by the bracelet on its wrist—the same bracelet, you may recall, that you saw on the dead woman in one of the photos your friends took (which you found in the Cyclone Cafe office). This raises a number of unsettling questions—not the least of which is how the body decomposed so quickly in a refrigerated compartment. Unless it didn't decompose.

Move on and open the left door. Inside you'll find that there are, in fact, some eggs left in Cyclone—only they're guarded by a kachina, who'll give you another prayer stick if you can work out this little puzzle.

The colors correspond to the number of spaces the egg will jump in any one direction. Dots in each space indicate the number, which makes this a fairly easy puzzle to crack. If you get stuck, see part two for the answer.

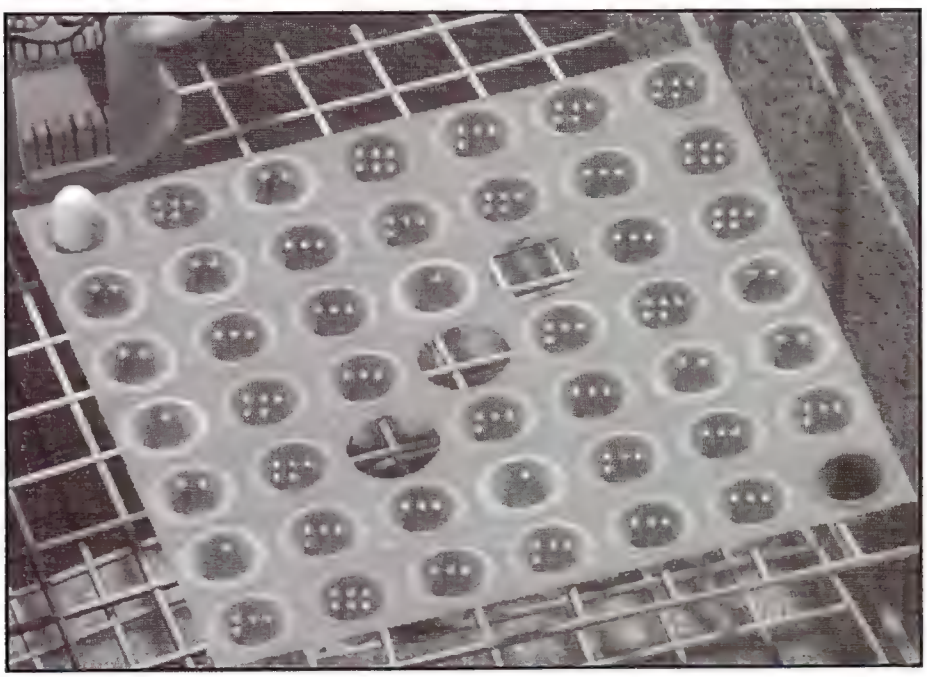


Fig. 11.6. To Make an Omelet . . . : The egg puzzle requires precise placement and careful handling—don't drop those eggs!

When you finally get the egg to the black space at the end, it will break open, revealing a ring. The kachina will then open its mouth to reveal a prayer stick. Take that prayer stick to the Kiva, and don't forget that this kachina's symbol is the bull's head. Next, it's time to pay a visit to the local preacher at the Community Church, but before you do, finish up a little business back at the motel office.

Back to the Motel Office

When combined with the money you already have, the quarter you found by the cola machine should give you $2.75. This is just enough money to get the batteries from the vending machine in the motel office. You need the batteries to run the tape player that you found in the basement of Pearl's house.

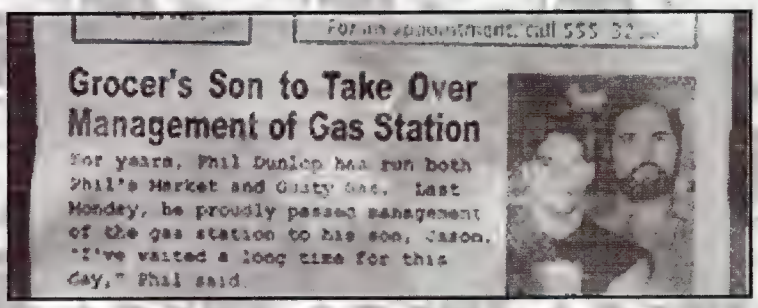
Head over to the motel office. To work the vending machine, all your money needs to be combined in your inventory so that you can enter the entire sum into the coin slot at once. Select C2, then put the money in to get the Charger batteries, the second item on the bottom row. The batteries will appear in the catch basin. If you put the money in first, you'll lose your change.

Combine the tape player and the batteries. Now all you need is the tape.

Phil Dunlop

Phil Dunlop is a man who's in over his head–in the town, in the council, and in the desert. He puts himself over as a rugged individualist and Sierra Club advocate, but it's an image he doesn't live up to. After Jason disappeared, he was too afraid of the canyon to search for his son himself, and he dumps his hazardous wastes in the desert instead of disposing of them properly. In fact, though he keeps a rattlesnake in his store to impress tourists, he's too afraid to feed it–he makes his son do it to "toughen him up." Rather than admit his fears and insecurities, he hides behind bluster.

Phil owns Phil's Market and the Gusty Gas Station, he is a member of the town council, and he is a descendant of the miner who discovered (and desecrated)



Grocer's Son to Take Over Management of Gas Station

For years, Phil Dunlop has run both Phil's Market and Gusty Gas. Last Monday, he proudly passed management of the gas station to his son, Jason. "I've waited a long time for this day," Phil said.

Fig. 11.7. One Day, This Will All Be Yours: Phil Dunlop was quite proud to have his son take over Gusty Gas, one of his two establishments. Too bad the town they live in is cursed.

the ancient Indian burial site, digging up the petrified bodies and the sacred artifacts. Phil has been known to boast proudly that he's never stepped foot outside of Cyclone, as if parochialism were a virtue. He always sends others for supplies.

Perhaps if Phil were left alone, he'd be a good, if annoying, town citizen, but ever since the car accident that killed Norah Wharton, he's been blackmailed by Andrew Washington. And now Burt Thompson is also extorting money in exchange for information on Jason. Phil's running out of money and feeling increasingly desperate, scared, and full of self-pity. Though he has sometimes considered confessing to the accident, the other councilmen have pressured him not to, and he's gone along with them. In his mind, he's completely trapped.

Jason Dunlop, Phil's son, was the first victim of the canyon. He had taken over running the gas station, and this small bit of power turned him into a smug kid. He knew that one day he'd own the gas station and become a member of the council, so he saw it as only a matter of time before he was one of the power brokers of Cyclone. Such were the dreams of a young man who, like his father, saw nothing important outside of his small town.

Chapter **Twelve**

Safari Savings & Loan

It's time to check out Safari Savings & Loan. From the look of the place, it's easy to see why all those S&Ls went bankrupt in the mid-1980s—you have to wonder how a small-time banker in a tiny desert town could support such a lavish hunting habit. Judging by the mounted lion, wild boar heads, and the tiger-skin rug, Tad Matthews must spend more time on the grassy plains of Africa than tending the till in Cyclone.

The only trouble is, like most banks, it's locked. The video "Move Without Thought" provides a clue for how to work the combination on the front door. You must have dropped off three prayer sticks in the Kiva to trigger the video. If you have trouble figuring out the formula, see Chapter 20, "Other Puzzles."

Once inside, give the place a quick once-over. From the entrance, the bank vault is straight ahead. The counter is forward and to the left.

- Read the article on the floor to the right of the painting.
- Note the animal pictures on the posts around the bank.
- Go behind the counter.

Fig 12.1. Jungle Gothic: Safari Savings & Loan sure lives up to its name—tigers, rhinos, and elephants, oh my!

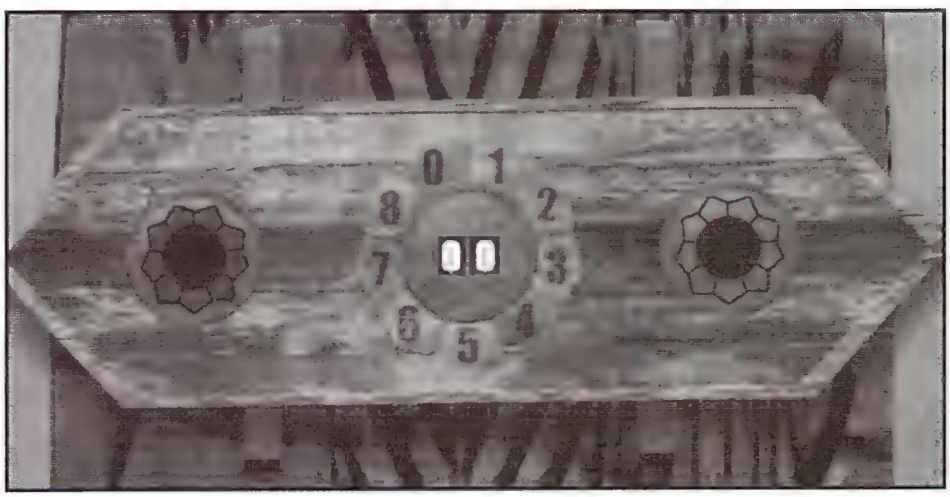


Fig. 12.2. Some Simple Arithmetic: You can't get into Safari Savings & Loan till you do a little math. Get the numbers on the outside of the circle to add up correctly, and you're in.

- Note the computer and the kachina "piggy bank."
- Listen to the phone messages. There are two.
- Examine the wastebasket below the counter; you'll find a ripped-up note.
- Arrange the pieces of the note and read it.

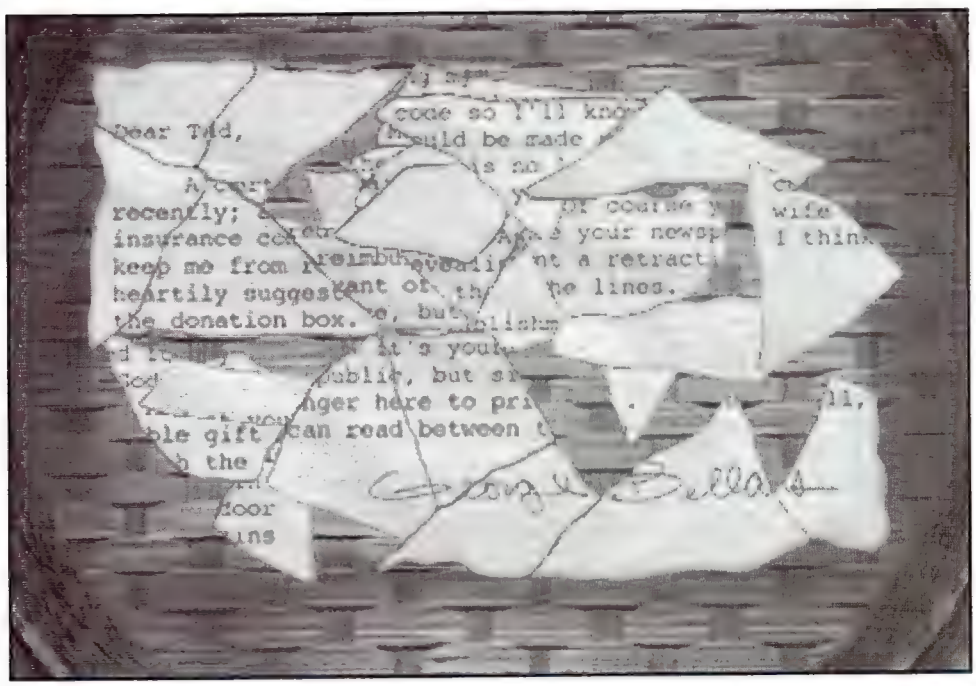
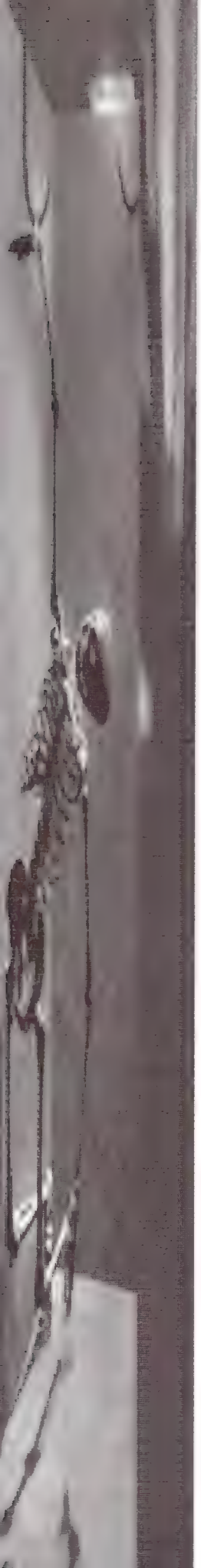


Fig. 12.3. Why They Invented Shredders: The note in the wastebasket is torn to pieces, but you can still put it together and learn its secrets.

Note: Only when you have solved the torn-paper puzzle will you be able to watch the video "Know Your Enemy." This is the last video in this walkthrough.

The ripped-up note in the wastebasket is not so much a logic puzzle as a jigsaw puzzle. Begin by putting together the signature at the bottom; then place the "Dear T" piece in the upper left corner. Since text on the left and right margins is easy to identify, place those pieces next. The blank pieces go at the top and bottom, and the rest should fall into place.



Apparently, George Bellairs, the town minister, has discovered the truth behind the bank robbery, and he's threatening to expose Mayor Matthews unless he starts donating to the church in a big way. However, George says to "mark your envelope with the door code so I'll know it's yours." What door code might he be referring to? Would it be the one to the secret room in the library, where Tad wanted to meet Phil for that "emergency meeting?"

The items on the floor seem to implicate Mayor Matthews as a prime suspect for Darkcloud: The graph shows the money to be made from mining the canyon (which would be much easier to do if it were empty and unwanted because of a "curse"), and the article makes you wonder if he didn't get eager for Ivan's silver collection.

The Computer

Now let's tackle the computer. Remember that disk you got from the menu in the Cyclone Cafe? I bet we can read it here.

Take the floppy disk from your inventory and use it on the computer. The computer will automatically boot up and prompt you for a name and a password. If you've seen it "Spell It Out," you'll know what they are; you will have seen it by now if you're following this walk-through. The name is "Lyle," and the password is "Aivilo" (or "Olivia" spelled backward).

- Once you log on, read the letter from Lyle to you.
- Note the cryptic code: KOJDSQTAWULLPOBSCLKMMCTE.
- Take the cipher wheel you got from the soda machine.
- Click on the various pieces of lettered code till you've deciphered this string of letters.

To work the cipher wheel, click on the first letter on the bottom row until it rotates to match the first letter in the code, or "k." Continue in this way until you've completed the first eight letters of the code. The top row

Fig. 12.4. This Computer Was Made for Hacking: You need the correct name and password to access the information on the bank's computer.

of letters now spells out "day of her." Continue this process with the next eight letters in the code, and then the last eight letters. When you're done, the note should read, "day of her accident reversed."

Now we're getting somewhere. The only accident this could refer to is *the* accident, the one that sent the town of Cyclone into a tailspin of hate, revenge, and blackmail.

The date of the accident is August 22, 1992. So that would be 8221992. Reversed, it's 2991228. In his letter, Lyle says that this is the code to Darkcloud's house. The only question now is: Who is Darkcloud?

The Wall Safe

If you haven't done it already, take a good, close look at that framed article on the wall behind the front counter—the one announcing Tad Matthews as "Most Influential Businessman." Click on it, and it will swing open to reveal a wall safe.

On the left are two vertical rows of buttons; on the right is a handle. A little experimenting will show that the blue buttons, when pressed, change the number displayed from zero to nine. Clearly, all you need to do is figure out the right sequence of numbers—but how are they related to the

tan row of buttons, which seem to consist of paw- or hoof-prints? The answer is in the savings and loan itself, and if you can't crack the code, turn to Chapter 20, "Other Puzzles," for the answer.

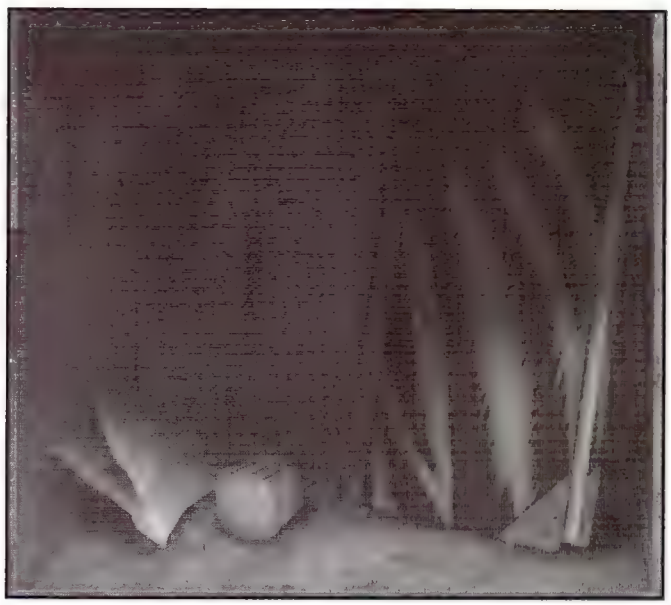


Fig. 12.5. Keeping Safe: Behind Tad's self-congratulatory newspaper article, you'll find his secret wall safe, which contains a note, a paw-shaped "key," and the vault combination book.

Once you open the wall safe, you will find several things inside.

- Take the paw-shaped "key." It's another piece of the doorlock in the library.
- Read the note from Burt.
- Read the book.

If you've been following this walkthrough, you will have already discovered the grid Burt refers to in his note—it's in the recipe box in his trailer. If you haven't gotten it yet, go there now and return with it.

The Vault

Approach the big wheel on the vault and do the following:

- Note the number and the letter above the dial. The number refers to the correct page in the combination book. The letter refers to the correct orientation for the grid's notch: either N, S, E, or W.

- Use the grid on that page to decipher the vault combination numbers. Remember, the dial must be spun using the proper left/right sequence as shown in the combination book.

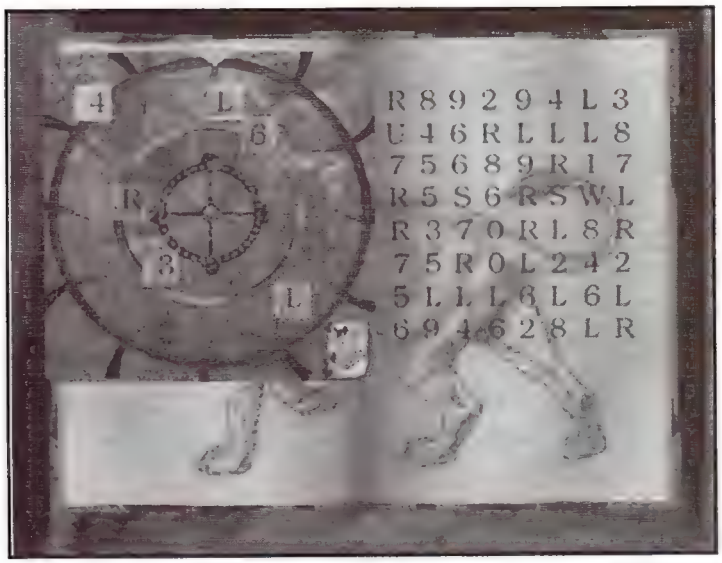


Fig. 12.6a. The Combination: Place the grid over the page—with the notch in the correct N, S, E, or W position—to get the combination.

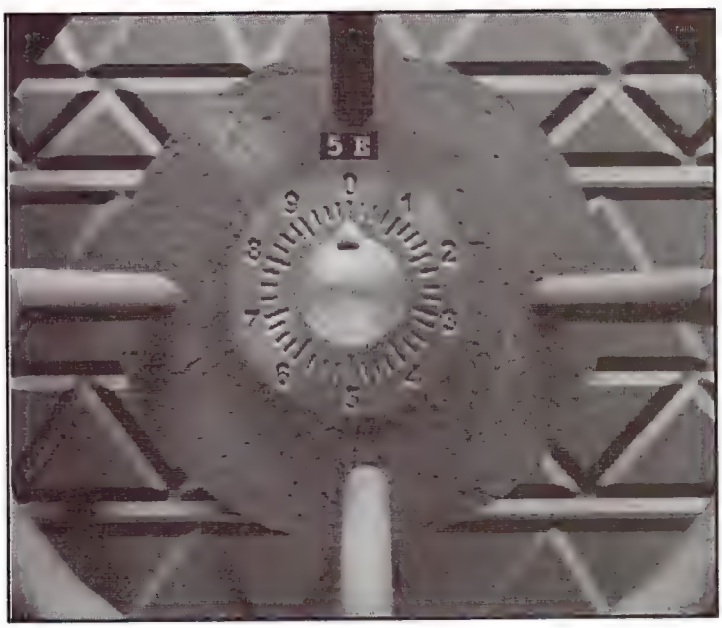


Fig. 12.6. File Your Fingers: Ready for some proper safecracking? Note the number and letter above the dial—this tells you how to find the right combination in the combination book.

Once you crack the vault, the door will swing open. Inside are the safety deposit boxes. Only one of these boxes is important: Burt Thompson's, 32B. You know this one is his because it is the number on the key you retrieved from the small box underneath his trailer.

Safety deposit box 32B is on the left wall, and the number is worn off. But it's the one above 32C and left of 33B. Note that there are, in fact, *two* key holes, and it will take two keys to open it. Since you have the one from Burt's trailer, put it in the lock. We'll have to find the other one.

Fig. 12.7. Show Me the Money: To get inside Burt's safety deposit box, 32B, you'll need two keys.

The Kachina Picture Puzzle

There is a kachina piggy bank on the counter, but the puzzle for this one is located to the right of the bank entrance—where you'll find a picture of a kachina on the wall. The goal is to flip the triangular pieces, which can only move to empty spaces, so they form the brighter mirror image of the kachina on the other side. If you can't figure out the correct order to flip the tiles, turn to Part Two for the solution.

Once you finish, the picture frame will pivot open to reveal . . . a hammer, as well as a scrawled note telling you the bahos isn't there. So what's the hammer for?

Fig. 12.8. Picture This: Flip the pieces of this puzzle to form the same image on the other side.

Remember the piggy bank? Return to the counter, get a close-up view of the kachina bank, and give it a good whack with the hammer. The bank will break open to reveal a prayer stick.

Head on down to the Kiva with it. When you get back, we'll visit the Community Church.

Know Your Enemy: Decision

If you're following this walkthrough, the savings and loan provides you with your eighth prayer stick. Once you drop that eighth prayer stick off at the Kiva and return to anywhere else in the game, you will receive another visit from Norah. Now it's time for you to choose your enemy.

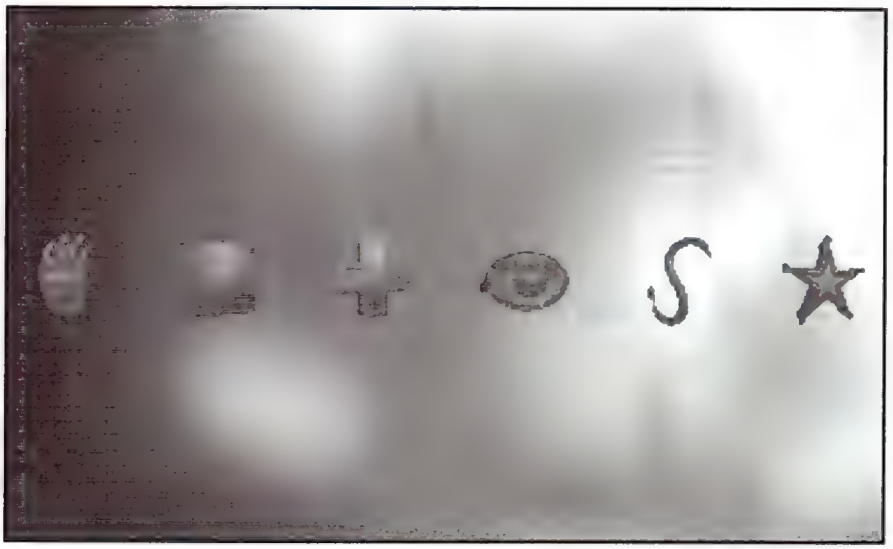


Fig. 12.9. Decision Time: Have you been paying attention? Who do you think is behind all the troubles in Cyclone?

Floating in front of Norah are seven symbols, representing seven characters in the game, and you have to choose one of them. You should recognize these symbols, as all but one appear on the front doors of the buildings associated with the person. Here is a list of the symbols and the characters each one represents:

The claw is Tad Matthews.
The book is Max Wharton.
The cross is George Bellairs.
The eye is Burt Thompson.
The snake is Phil Dunlop.
The star is Andrew Washington.
The chevron is Charles Spenser.

If you choose incorrectly, Norah lets you know, and then she disappears. She will return every time you drop off another prayer stick to give you another prayer stick to another chance—and the longer it takes for you to guess correctly, the more hints she drops.

If you guess correctly at this point in the game, she gives you certain instructions, and you can skip the cemetery, which is next in this walkthrough and do what she tells you to do. You will no longer be following the exact order of this walkthrough, but you should have no trouble figuring out which chapters to turn to if you need help. You will have to come back to the Community Church at some point (you have to visit all of the places in the game at least once, no matter what order you visit them in). However, you don't *have* to do what Norah says; it's possible to complete her instructions by following this walkthrough in order.

Tad Matthews

Tad Matthews is the president of Cyclone's only bank, and he is also a member of the town council. He likes to be in charge, and he doesn't take any guff. In his spare time, he loves to hunt, and the hunt is his metaphor for most problems: Observe your prey, stalk your prey, and make sure you have a big enough gun. In this way, you can kill or solve just about anything. The animal trophies that decorate his S&L are proud testaments to this philosophy.

Tad's wife, Melanie, is an out-of-towner who edits the *Cyclone Reporter*, a town newspaper (though Tad always has the last say on any copy that concerns him). In contrast to Pearl Larsen, Melanie was never accepted by the locals. Like everyone else in Cyclone, Tad has fallen on hard times in recent years, and this hasn't been helped by having to pay hush money to the town's buffoon of a police officer, Andrew Washington. Though Tad isn't normally given to illegal practices, he decided that one quick way to solve any financial difficulties was for his bank to get robbed. He hired Burt Thompson, for a 25-percent share of the loot, to stick him up, and then he planned to claim the insurance money. Only once the job was done, Tad didn't feel all that inclined to pay Burt, who took matters into his own hands by breaking into the bank again and stealing the combination lock to the vault. Now Tad can't even conduct what little business is left—he can't access the vault or the safety deposit boxes.

Fig. 12.10. Wanted—Dead or Alive: This wanted poster bears a striking resemblance to mayor, councilman, and bank owner Tad Matthews. Is someone hunting the great white hunter being hunted?

In addition to all this, Tad just discovered that Community Church minister George Bellairs has been embezzling town funds for a year. Though Tad is not given to outbursts of rage, this puts him over the top, and now there's no telling what the "Great White Hunter" will do.

Chapter **Thirteen**

Cyclone Community Church

Though the Community Church looks quaint and rustic on the outside, on the inside it's all cold, gray marble. And judging from the fire-and-brimstone murals on the walls—striking portraits of the seven deadly sins on the left and legions of black-robed skeletons on the right—minister George Bellairs is more obsessed with the terrors of hell and the thrills of damnation than with leading his flock to any heavenly salvation. This nondenominational church feels unholy to the core.

On the immediate left as you enter is a locked donations box with a "Bingo Tuesday Nights" sign above it. The red carpet leads you straight back to the office. Behind the wooden pulpit is a pull-down movie screen. If you walk down the left side of the church and pull it down, Darkcloud has another little message for you. The interesting thing about this movie is that you get to see the unbroken Ianyi stone. Note that it looks somewhat different than the piece you found in Burt's trailer. Does this mean that Burt's half is a fake?

The Church Office

Follow the red carpet into the church office. To the right is a movie projector, a table against the far wall with a water pitcher on it, and a

Fig. 13.1. Unholy Night: This church seems to have been corrupted long before mysterious evil spirits invaded Cyclone and began hypnotizing residents.

Fig. 13.2. Donations Gladly Accepted: The donation box is conveniently located by the front door—too bad it's locked.

"Popcorn Devil" popcorn machine. In the middle of the room is George's desk. To the left is a TV on a marble pedestal in the corner. On the far wall hangs a poster of the Bellairs family. Behind the wood-slat screen is the bingo machine on a table.

- At the desk, listen to the phone messages. There are five.
- Note the size 12 shoes by the desk.
- Open the top left desk drawer to find George's checkbook
- Open the bottom left drawer to find a cross-shaped "key." Take it.
- Open the far right drawer to find sticks of dynamite!
- Watch the video on TV.
- Check out the poster on the wall.

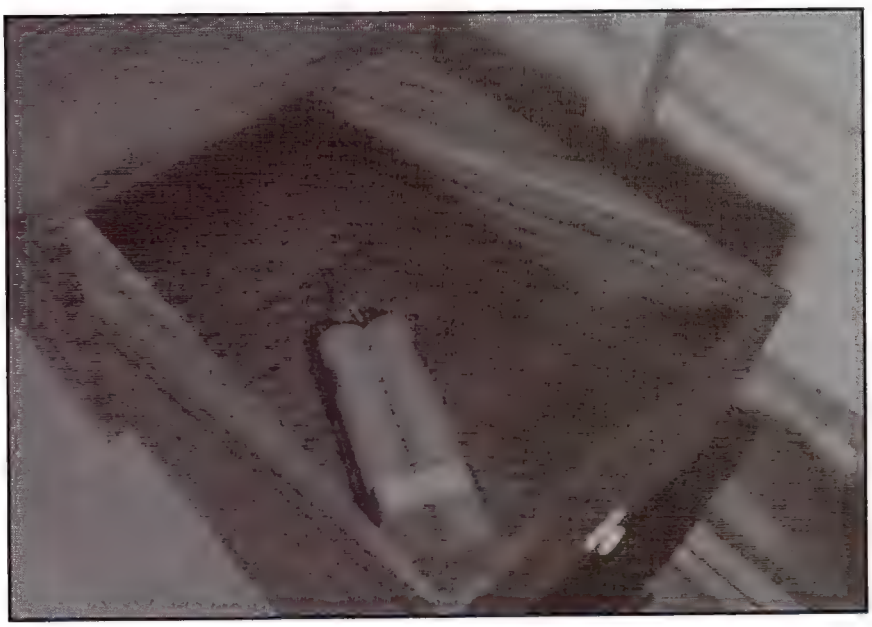


Fig. 13.3. Explosive Sermon: I guess when George's sermons aren't rousing enough, he livens up the crowd with a little dynamite.

George's desk holds some surprises—not the least of which is dynamite! Perhaps George had something to do with the landslide that blocked the road to Cyclone. George's checkbook is pretty incriminating, as well, since it notes his blackmail payments to Burt Thompson *and* Andrew

Washington. The cross-shaped object is the final key for the lock on the door in the library. Now you just need to find the button combination.

Also, was George the one who slipped that movie onto the projector? He seems to be the perfect suspect for Darkcloud (perhaps a little too perfect).

Also, if you've been following this walkthrough, the video on the TV is the last one in the game. It should be "Know Your Enemy," and can only be viewed once you have solved the torn-paper puzzle at the savings and loan. "Know Your Enemy" gives you the clue to solving the hydraulic-lift puzzle at the gas station. We'll go there after solving the bingo puzzle and taking back another prayer stick.

Bingo

It's no surprise that the Cyclone Community Church has gotten into the bingo racket, but according to Pearl's message, George is bilking the locals for good measure. However, the bingo machine on the table behind the screen raises the stakes a little bit. Figure it out, and you'll win another

Fig. 13.4. Bingo!: Just like a church to sponsor bingo. Now can you get the winning number?

prayer stick (the ninth in this walkthrough). Lose, and you'll become just another petroglyph on the canyon walls.

You need to arrange the balls in numerical order, and the balls can only travel along the convoluted tubes. See Part Two for the solution.

Back to the Gas Station

Once you have finished taking the prayer stick back to the Kiva, return to Gusty Gas. You now know the correct pressure for the hydraulic lift in the garage: 230.

Face the compressor to the right of the garage entrance, and get a close-up on the pressure gauge. Turn on the toggle switch so the compressor starts humming. The red valve to the left adjusts the pressure, as indicated on the pressure gauge.

- Clicking on the right side of the valve increases pressure by 30 pounds.
- Clicking on the left side decreases it by 20 pounds.
- If you go over 260 pounds, the compressor releases, and you have to start over.

Fig. 13.5. The Pressure Gauge: If you get the correct pressure on the compressor, the hydraulic lift will work.

Here's how to get the correct pressure and raise the car:

- Click on the right side till the pressure reaches 240.
- Click on the left to decrease it to 220.
- Click on the right to increase pressure to 250.
- Click on the left to decrease pressure to 230.
- Turn around, go to the brass lever, and push it to the right. The car will rise.

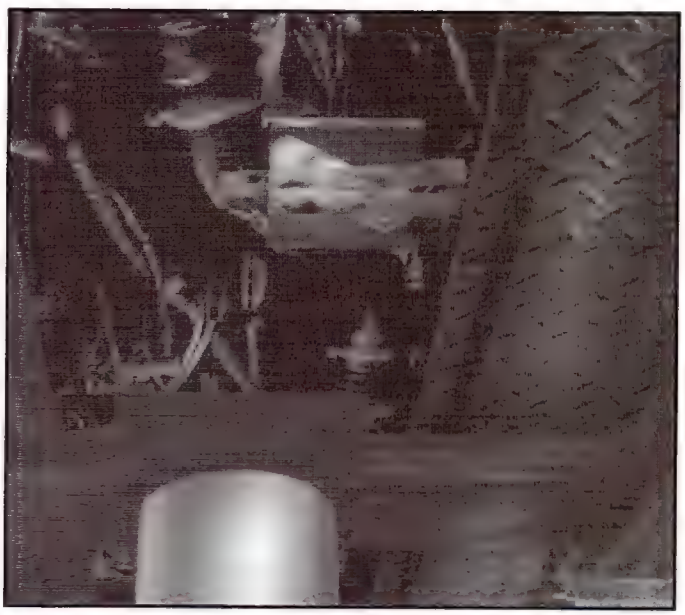


Fig. 13.6. Dave's Notebook: Hidden under the car is Dave's notebook. Inside his notebook you'll find a very important key.

Go under the car. Anything look unusually bright? Grab it—it's Dave's notebook, and inside you'll find a cross-shaped key. Dave lets you know that the key is for the donation box in the church, and that Olivia has drawn him a diagram of the chessboard—ostensibly because Richard cheats at chess and Dave wants to mark where the pieces are in their current game. We haven't found Olivia's drawing yet, but we do know where the donation box is, so let's go there now.

Back to the Community Church

Return to the Community Church and try the key on the donation box to the left of the door. It should work like a charm.

Fig 13.7. The Donation Box: Inside the donation box you'll find an important clue—the button combination that you need to open the library's secret-room door.

Inside the donation box you will find a note from Tad with a dime taped to it. Tad is clearly not amused by George's attempt to extort money from him, and the dime is his little insult. However, the strange notation on it must be the secret-room code that George mentioned. This is the final piece to the door lock in the library. Let's check it out now.

Back to the Library

If you're following this walkthrough, you've now collected everything you need to open the lock on the secret room in the library. You need four "keys" to place in the four cut-out depressions, as well as the correct sequence for depressing the circle of buttons at the bottom. The four councilmen have the keys, which are found in their places of business:

- The paw-shaped key is from Tad Matthews's wall safe in the S&L.
- The snake-shaped one is from the cash register in Phil's Market.
- The cross-shaped key is from George Bellairs's desk drawer in the church office.
- The chevron-shaped one is from the front-desk drawer in Charles Spencer's Cyclone Motel.

If you haven't already, place each of the keys in the appropriate slots and push the buttons according to the code in Tad's note. Enter the room.

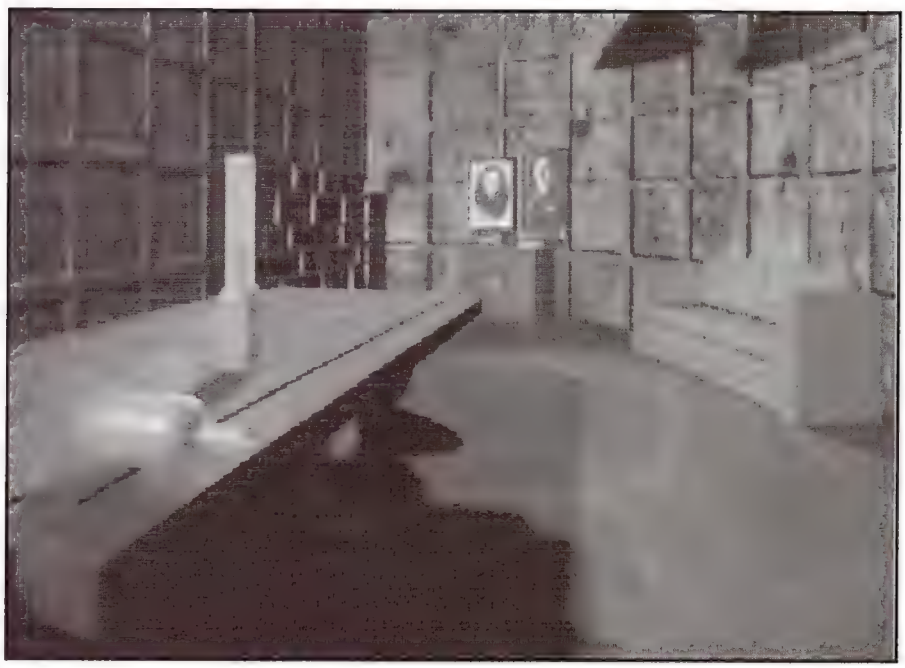


Fig. 13.8. The Old Boys' Club: Here's where the gentlemen who run the town make all the important decisions: Who to blackmail, what to lie about, who buys the next round . . .

This is the room where the four councilmen meet when they need to talk privately. In the center of the room is a long wooden table with a few empty liquor bottles on it. To the left is a standing reading table and a trash can. At the right end of the room is a bookshelf, a drinks cart, a green leather couch, and two portraits of the town's founding fathers.

- Examine the trash can to the left, and note that it's full of empty bottles.
- Read the "Cyclone City Ledger" that's been left open on the reading table. Note the two checks.
- To the right of the reading table is a key on the floor. Pick it up and examine it in your inventory: 32B.
- At the right end of the room, admire the lovely sepia-toned portraits of the town's respected founders—and notice that one of the eyes on the left portrait seems to be moving!

Fig. 13.9. Founding Fathers: Nothing unusual about these portraits of the town's silver-mining founders—except that the one on the left seems to be watching you.

The key lying on the floor is the only important thing you need in this room. It is the second key to Burt's safety deposit box in the savings and loan.

However, the checks in the ledger make it clear that Tad was right—George has been skimming money from the city's coffers. If you run out of the room to try to catch whoever is watching you through the picture, he or she will be gone by the time you get there.

Let's go back to the bank and find out what great secrets Burt has hidden in his safety deposit box.

Back to Safari Savings & Loan

Go back to the vault at the savings and loan, which should still be open if you're following this walkthrough.

- Put the key from the library's secret room into the second key slot on box 32B.
- The safety deposit box will open. Click on it.
- Read the note and take the video.
- Take the sand.

Fig. 13.10. Like Charlie Brown on Halloween: Sand—well, it may seem like a disappointing prize for your efforts, but you can't win the game without it. And the video reveals a great deal.

Burt's note makes clear the importance of the video and the sand. The video will reveal something juicy; the sand is the sacred sand Burt received from his cousin. The stone he mentions in his note must be the Ianyi stone. Someone he doesn't name already has half of it. Is the stone you got from Burt's trailer the second half? If so, why didn't he keep it in his safety deposit box with his other important items?

Since the only working VCR in town is back in your room at the Cyclone Motel, let's go see what it reveals.

Back to Room Five

Exit the savings and loan and return to room five. Put the video into the VCR and check it out.

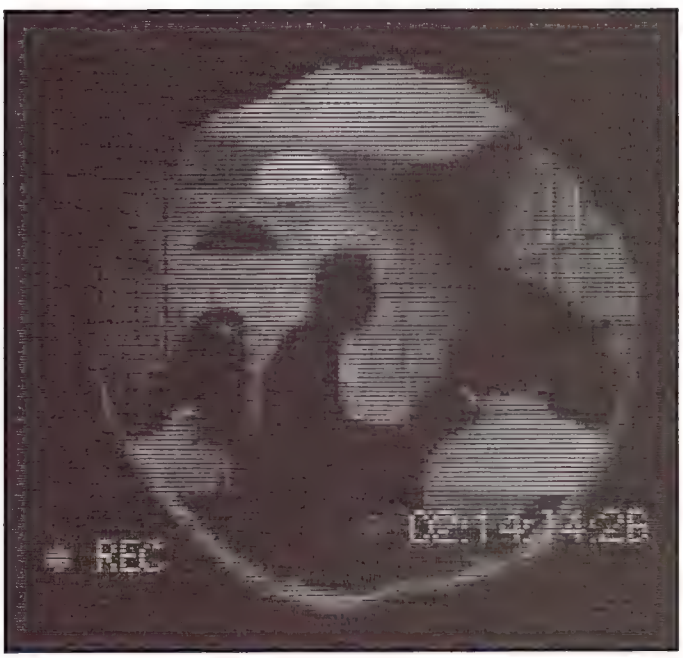


Fig. 13.11. Hard Copy: The video in Burt's safety deposit box has the dirty business on the town councilmen.

The video is of the councilmen during a meeting in their secret room in the library. Burt filmed it through the hole in the wall. Apparently, George Bellairs is the one who stole Ivan Spencer's silver.

More importantly, the councilmen discuss who might be Darkcloud, the man they figure is behind all the disappearances. They rule themselves out, leaving Andrew Washington, Burt, and Max Wharton as possible

suspects. Of course, one of them could be lying, but it doesn't seem so. Since Burt took the video, he seems an unlikely candidate. Andrew Washington doesn't make a good suspect either, since he had the most to gain with things staying the way they were.

Max, we find out, owns the rights to Devil's Mouth Canyon, and he refused to sell them to Tad Matthews. The councilmen hate Max, and he probably returns the favor, since they killed his wife in a drunken accident. His ownership of the canyon and his likely desire for revenge seem to point toward guilt—if we can believe the councilmen. They are plotting to kill Max when they discover Burt with the camera.

George Bellairs

George Bellairs is the town minister and a member of the council–and he's the kind of person who makes the Grinch seem like a goodwill ambassador. There isn't really anything nice to say about him: He rules his family with an iron fist, shouts threats of eternal damnation on anyone who disagrees with him, embezzles town funds to support his church, fixes the weekly bingo game to bilk the community, and sees the devil in everyone but himself. He's a first-class hypocrite and scoundrel who hides behind the stiff collar of the church.

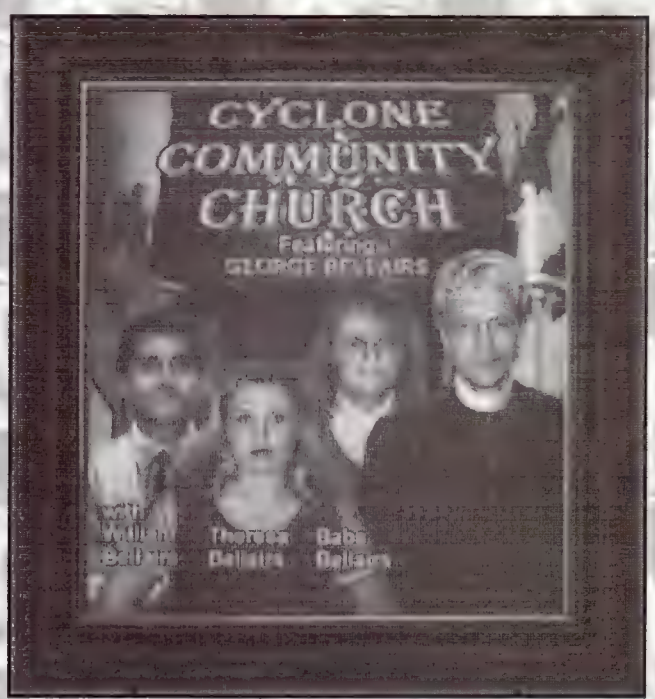


Fig. 13.12. Father Knows Best: In this loving family, father George rules with fire and brimstone and the threat of damnation. The Bellairs, from left to right, are William, Theresa, Babs, and George.

Cyclone Community Church

At one time, the Community Church was central to Cyclone. Town meetings were held there, the forest service paid George a yearly fee to hold slide shows there, and even the local Native Americans came–mostly to attend movie night, but also to attend services now and then. Since George was a well-known skinflint, the council voted him treasurer of the town funds, and for awhile he fulfilled that office admirably. However, Cyclone fell on rough times, and the church began to need major repairs. Then there was the accident that killed Norah Wharton, and Andrew Washington began demanding money to keep quiet concerning George's drunken involvement. Knowing his reputation would be completely ruined if the truth were discovered, George paid, and kept paying. As George grew more angry in his sermons, church attendance fell off, as did donations. Finally, about a year ago, he could see no alternative but to take money from the town coffers. He figured the town owed him, and if it would no longer give him the money he needed, he'd take it.

The rest of George's family trembles in his shadow. His wife, Babs, actually does most of the church work, ostensibly so that George has time to write his sermons. But she's been increasingly afraid of him and quietly angry at the way he drives their children. William is a painfully shy boy, and Theresa has begun to act out in various ways–mostly by flirting with boys she knows will anger her father. Theresa is quite infatuated with Richard Talbot, who has run the gas station since Jason Dunlap's disappearance, but when she meets Lyle, she begins flirting with him, too, hoping that he may be her ticket out of Cyclone.

Chapter **Fourteen**

Cemetery

The cemetery is hard to miss, located as it is in the center of town. Sure, most people would have put a park here, a town square perhaps, the mayor's office, a taco stand—but no, this is Cyclone, a ghost town long before it ever became deserted.

The entrance to the cemetery is across from the Cyclone Cafe, and the gate's unlocked. The grounds have a circular walk and a path leading to a two-story pueblo-like structure. There are three items you can check out in the graveyard.

- Straight in front of you, after entering the gate, is the grave of Nadine Talbot Hickson, "fine wife and loving mother." She died in October 1993—more than a year after her daughter, Norah Wharton, died in a car accident.
- Near the open grave and the path leading off the circle is Peter Spencer's tombstone. This is Charles's uncle.
- Beside another open grave on the far side of the cemetery is a crumpled copy of Ivan Spencer's missing person report.

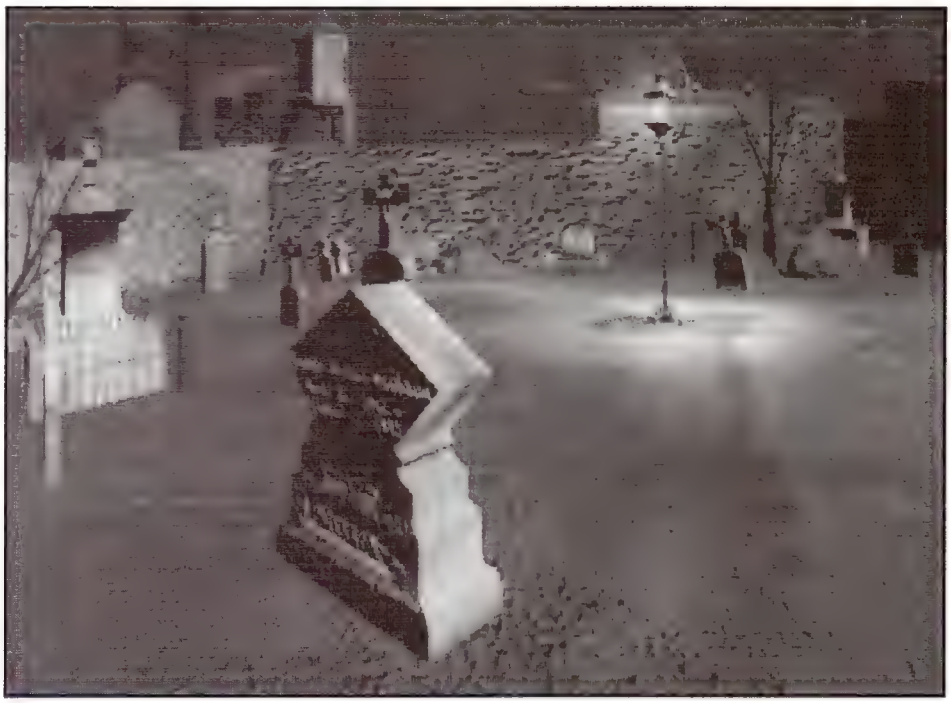


Fig 14.1. It's Very Conveniently Located: Residents of Cyclone must feel a close connection to their dead—they placed the cemetery in the center of town.

The Headless Statue

To the left of the entrance is a small area marked by a low, crumbling rock wall. Inside is a headless statue of a winged woman. The video "Alone Inside" gives you the clue for what to do here.

- Click for a close-up view of the holder at the edge of the statue's base.
- Place the red rose from the cafe there.
- Click for a close-up view of the statue's toes.
- Click on all ten, from left to right. The base of the statue will open, revealing a CD inside.
- Open the CD and take the carved cylinder.
- Click on the sleeve art for a close-up view, which will be placed in Flashback.

Fig. 14.2. This Little Piggy Went to Market . . . : For a stone statue, this headless lady has a lively set of feet. Wiggle her toes and see what happens.

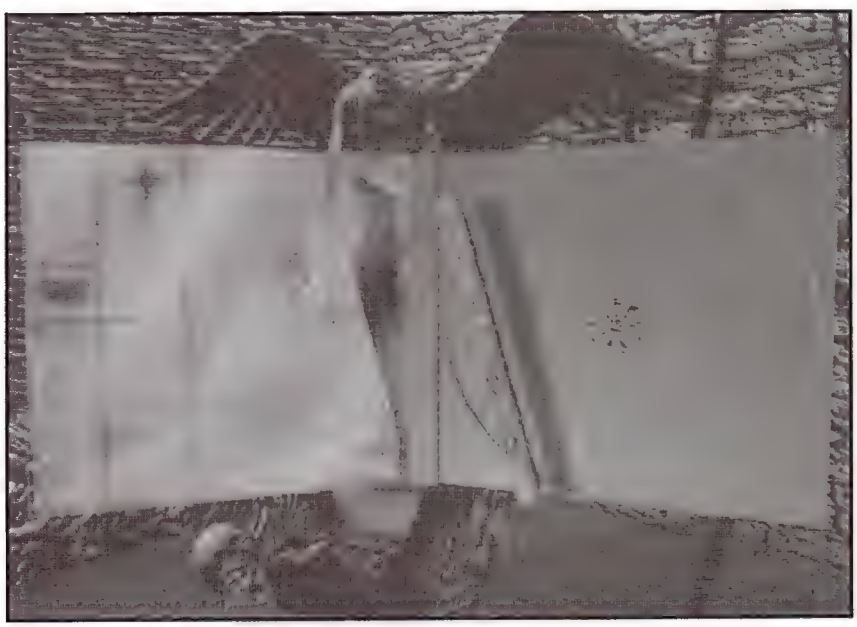


Fig. 14.2a. Open Sesame: In the base of the statue is this compartment, which contains a carved dowel in a CD case.

If you've wandered around a bit, you may recognize where this cylinder goes and what the strange art refers to. If not, we'll be heading there soon anyway.

Norah's Mausoleum

Follow the circular path until you reach the walk leading to Norah's mausoleum, which looks like a traditional pueblo. Norah herself seems to take a particular delight in giving you a little scare as you make your way there.

The mausoleum has two floors. A ladder leads up to the top, and there's a locked metal door at the left which gives access to the first floor. Climb up the ladder to the top floor.

The mud-and-stick walls of this structure have seen better days. In front of you is a plaque commemorating Norah, which notes the day of her death, and below it a jumbled-up picture. Since you can move the pieces around, maybe your good deed for the day should be putting the image back together. The design might look familiar to you, and it should. You discovered a completed drawing of this design in the Cyclone Cafe.

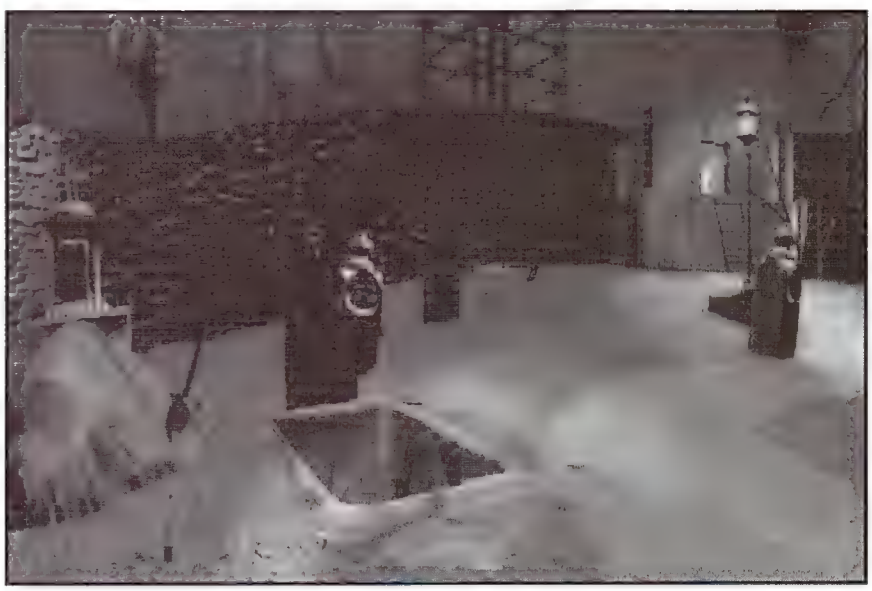


Fig. 14.3. Shacks for the Living . . . : The two-story pueblo-like structure to the right is the mausoleum housing Norah Wharton's remains.

Behind Norah and Pearl's photograph, Olivia stuck a drawing of it, and that drawing was saved in Flashback. With it, you should have no trouble completing this puzzle.

Now go back down the ladder. Surprise! The metal door has now swung open, and you can go inside. Seems like an involved sort of lock for residents who just want to pay their respects to the dearly departed Norah, but this is a strange town.

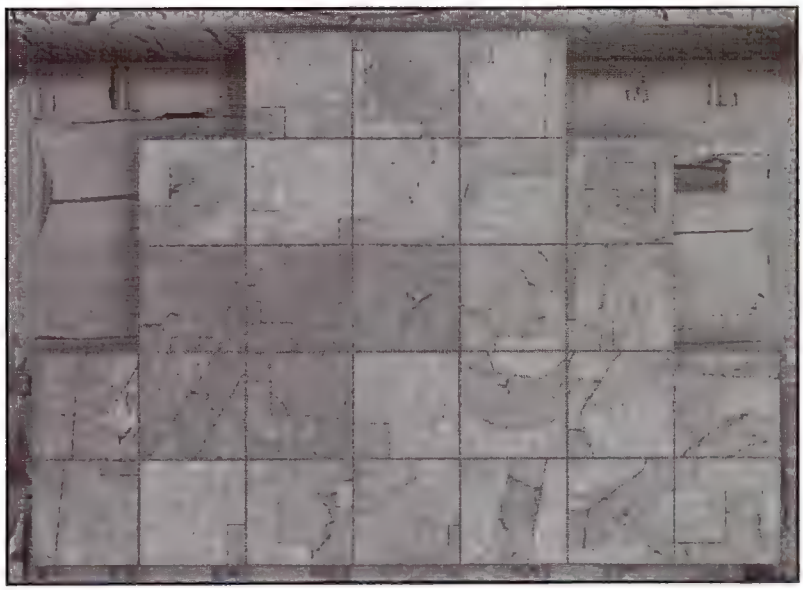


Fig. 14.4. It's a Puzzle: Click on two pieces to switch their positions. Click on a single square several times to rotate it.

Fig. 14.4a. Olivia's Drawing: Here is what the finished puzzle should look like.

There isn't much inside. Just a big pile of rocks and very strange poem painted on stretched leather. The end of it reads, "I tell my beloved: You are no longer mine. You are now a kachina. Go tell the chiefs to bring revenge." If you haven't figured it out by now, this should tell you who Darkcloud is.

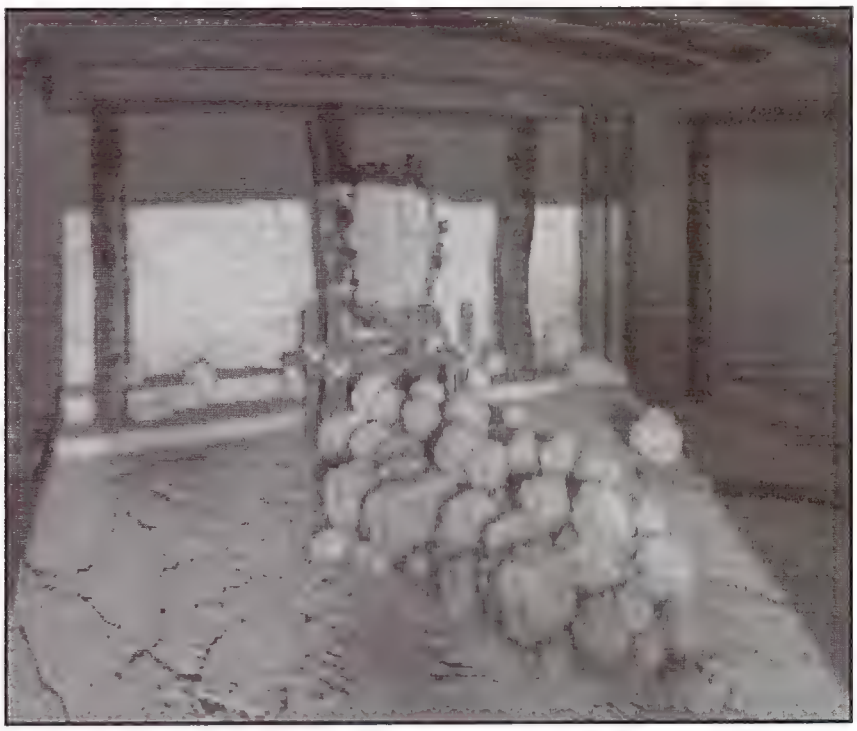


Fig. 14.5. Pay Your Respects: Inside the mausoleum is this pile of rocks and a touching funerary ode.

Norah Wharton

Who was Norah Wharton before she became the ghostly specter you see in the game—when she was still single and known as Norah Hickson? She was the bright light of Cyclone, the woman whom every male in town wanted to marry. Funny and talkative, she loved parties dancing, romantic dinners, and the grandeur of the desert. Nearly the whole town was thrown for a loop when she decided to marry Max Wharton.

Max was a friendly guy, but he was a tinkerer, occasional inventor, a bit of a loner. He was handy, though, fixing appliances and cars and farm equipment. Norah was attracted to his earnestness and to the passion with which he described the

desert and its inhabitants. Max's real love was archaeology, and he would take Norah on long hikes in the red rock canyons and weave ancient stories from the weathered stones. Not many people paid much heed to these trips, but through them Max won Norah's heart.

After they were married, Norah moved into the cave Max had created for himself in a nearby section of the canyon. She continued to work in her father's bakery, helping Max put together his own business when she could. She bragged about him to everyone in the town, and they began to respect Max more, too, if only because he had somehow managed to catch the jewel of Cyclone.

Fig. 14.6. Norah and Her Parents: This family photo from the bakery shows Norah, her parents, Nadine and Keith Hickson, and Max (in the back).

Then she was killed in an auto accident involving all four of the town councilmen. Though the official report indicated that she might have been drunk, Max never believed that. Rumor held, in fact, that it was the four councilmen who had been drinking, and that they were recklessly racing their cars. But whoever was at fault, it was a black day, and the heart seemed to drain from the town.

Now Norah has come back as a ghost, and she's not entirely sure what's going on. She doesn't understand why Max can't see her. While she clearly knows some information that can help you, she's confused and easily swayed by her emotions. At times, she almost seems to be thwarting your efforts, but in the end her good heart will lead the way.

Chapter **Fifteen**

Warehouse

You can only get into the warehouse once you've solved the headless statue puzzle in the cemetery. Take the engraved dowel that you found in the secret compartment beneath the statue and place it in the empty middle slot in the warehouse door lock. Then move the round rings on the other dowels, and turn them by clicking, so they match the diagram that accompanied the dowel in the CD jewel case. See Figure 15.1 for how this will look when completed.

The warehouse used to be the Whirlwind Dance Hall—this place looks like it could hold everybody in the state of Arizona, much less the tiny town of Cyclone. It's no wonder it went out of business.

But the grandeur of the place remains. The entrance to the domed building on the right is framed by Greek Doric columns, and behind it is an enormous sculpture of a striding man with a pitchfork in his right hand—very Communist Russian. At the other end of the hall, a faux building front also mimics ancient Greek design, with a pair of lions guarding the steps and a copy of the Venus de Milo in the corner.

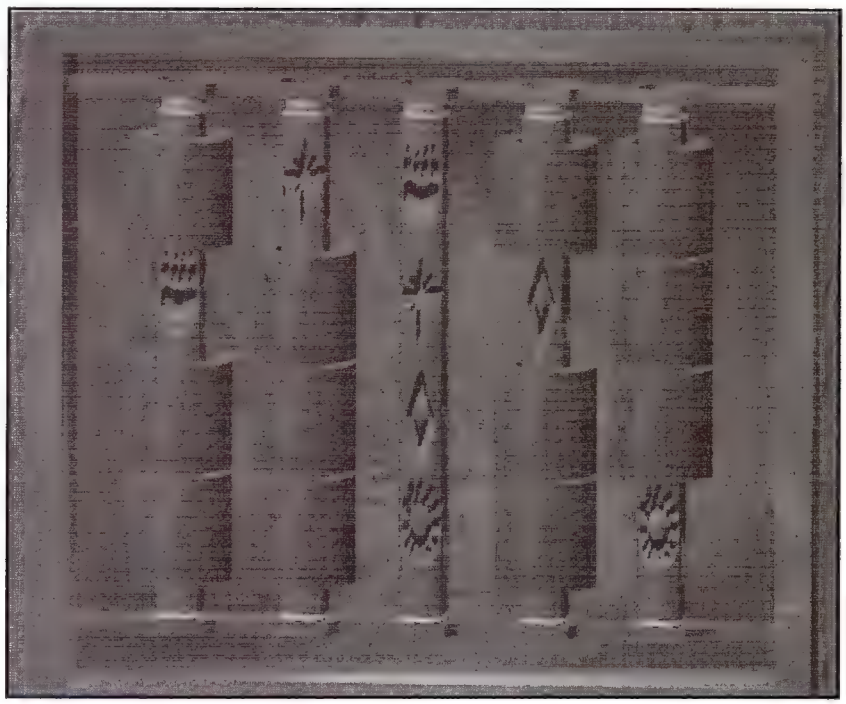


Fig. 15.1. The Warehouse Door: Place the carved dowel in the center slot, and turn the other dowels to align the round rings so they appear as shown.

Fig. 15.2. Standing Tall: This enormous striding man guards the bandstand and the sound booth. How comforting.

The Bandstand and the Sound Booth

The bandstand is to your immediate right as you enter the warehouse—down a few steps on a circular podium. Here you will find all of the band's musical equipment—a drum kit, two electric guitars, and amplifiers. Unfortunately, the power seems to be off, so you can't sit down for a quick session.

Remember the coded note that you found in the bottom of the barbershop pole? It read, simply, "Lyle's cymbals." It's a good bet these are them.

- Click the high hat on the left side of the drum kit.
- Unscrew the top wing nut of the cymbals, which will open to reveal a cassette tape.
- Take the tape, and combine it in your inventory with the cassette player.

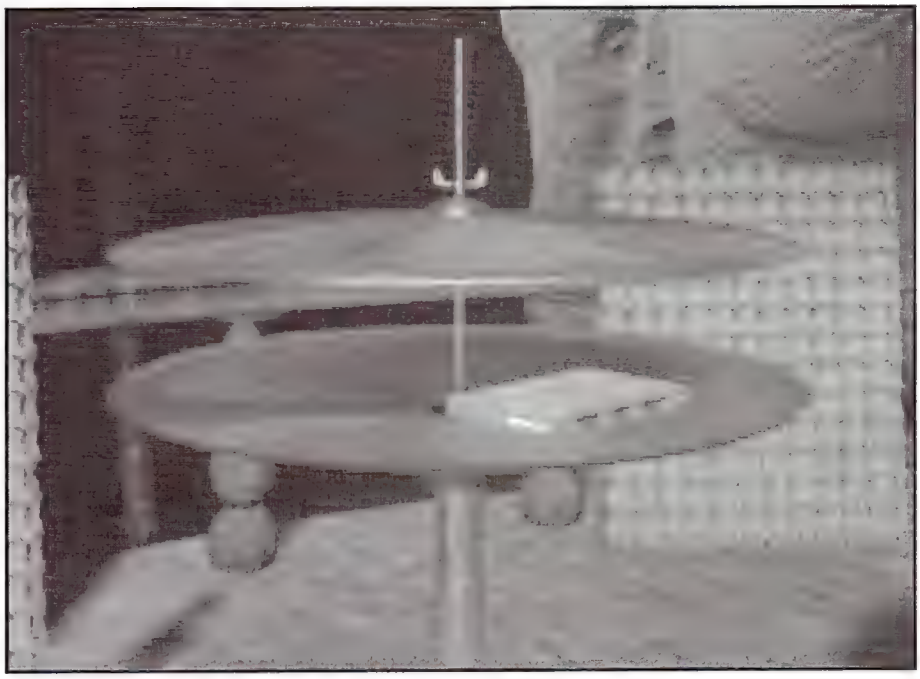


Fig. 15.3. Your Mission, If You Choose to Accept It: No, this tape doesn't self-destruct, but if you play it in the right place, you will receive important instructions.

Now you've found the tape to play in the tape player—and you should have everything you need to play it. You found the tape player in the basement of Pearl's house, and you got the batteries from the vending machine in the motel office (after finding the quarter at Phil's Market). If you remember Wendy's notebook, she tells you that this is a recording of the words Darkcloud spoke over the Sipapu to call the spirit. Next time you go into the Kiva with a prayer stick (after you solve the prayer-stick puzzle below, if you're following this walkthrough), play the tape over the Sipapu so you can meet this mysterious spirit yourself.

Next, head over to the domed building, which functions as a sound booth. Inside, the monitor and mixing equipment on the tables have been smashed and broken. The only thing to find is the bag under the far right table. If you look inside of it, you'll find Olivia's notebook.

Fig. 15.4. Portraits of the Artist: Olivia's notebook is filled with drawings—mostly of the dreamy Stewart Warensky—but here she gives you the layout for the chessboard.

Olivia has filled her notebook with sketches of Stewart Warensky and some other drawings, but on the last page you'll find a schematic for the

chessboard puzzle. This shows you where to place the chess pieces according to the labels on their bottoms. By now, you should have all the chess pieces, so we'll head back to the gas station after examining the van.

As far as the rest of the warehouse, there isn't much to find. Be careful not to trip over the long poles and chains scattered on the floor, and don't get too close to those stacked oil drums—they look a bit precarious. If one were to fall on you, it'd hurt.

The Van

Walk to the left side of the van. If you go up to the driver's-side door, you'll see a cloaked figure slumped over in the seat. Nudge it a little, and the kachina will turn his one-eyed, one-horned mug in your direction.

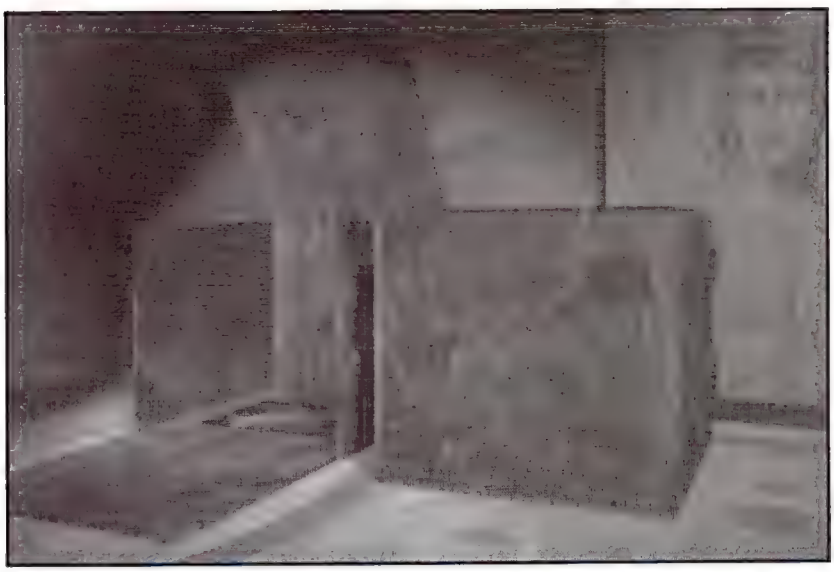


Fig. 15.5. Need a Lift?: I don't think this kachina is offering you a ride—though it does require another test of your logical skills.

Once you've done this, examine the two crates to the right of the van—the ones by the sliding doors. If you click on the left crate, it will unfold to reveal the marble puzzle. This one is quite involved. You have 38 moves to get all of the colored marbles organized in their proper groupings. If you have trouble besting this one, turn to Part Two for one solution.

Once you've completed it, the right crate will unfold, revealing the prayer stick. Grab it and return to the canyon.

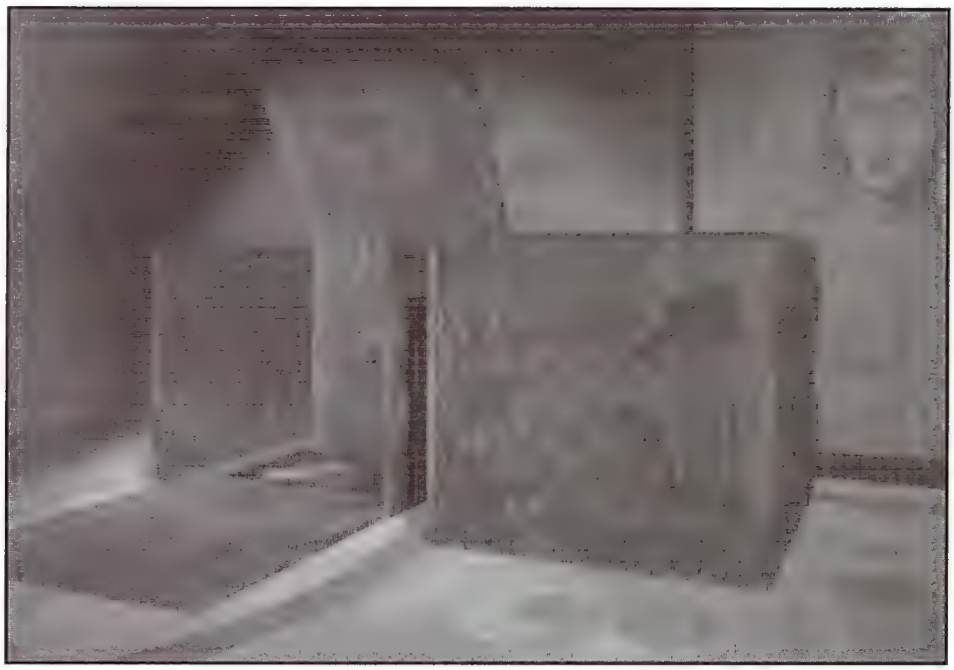


Fig. 15-5a: Crate Expectations: The marble puzzle is inside of the left crate, and it will take 38 moves and all your skills to finish it.

Using the Tape Recorder

Once you have assembled the tape recorder, you can play it over the Sipapu, the black hole in the middle of the Kiva, and call the spirit. If you're following this walkthrough, this will be your first chance to do so.

You found three pieces of the complete tape recorder in the following places:

- The tape recorder is in the suitcase in Pearl Larsen's basement.
- The tape is in Lyle's cymbals in the warehouse.
- The batteries are in the motel office vending machine.

You can put these all together in your inventory. When you get to the Kiva, get a close-up of the Sipapu and click on the hole with the tape recorder in your hand. The Sipapu will glow, and the spirit will speak to you. You can do this as often as you want, and each time the spirit speaks, he gives you some clue depending on where you are in the game. However, the spirit will only speak to you once on each visit.

When you speak to the spirit for the first time, he may say one of several things. He may warn you to "beware of baking woman. She knows not where her devotions lie." This refers to Norah, and this may give you a clue about the identity of Darkcloud if you haven't figured it out already.

He may also say, "When the great warrior gathers the prayer sticks and unites Ianyi, Darkcloud will be as the dust." This is an unambiguous instruction: You must get all the prayer sticks and find the real half of the Ianyi stone before you can win the game.

Back to Gusty Gas

Now that you have a diagram for the chess pieces, you can solve the chessboard puzzle in the gas station. Go there now and open the chessboard. At this point in the walkthrough, you should have collected all four pieces. Here are their locations:

- The black king, position a1, was in the Room 6 dresser drawer.
- The black pawn, a2, was in the library card catalog under O-P.
- The white knight, c2, was in the toucan's mouth at Pearl Larsen's house.
- The white king, c1, was in the Sheriff's Department jail cell.

Place the pieces on the board using the diagram in Olivia's notebook. When you do, the bottom drawer of the table will open.

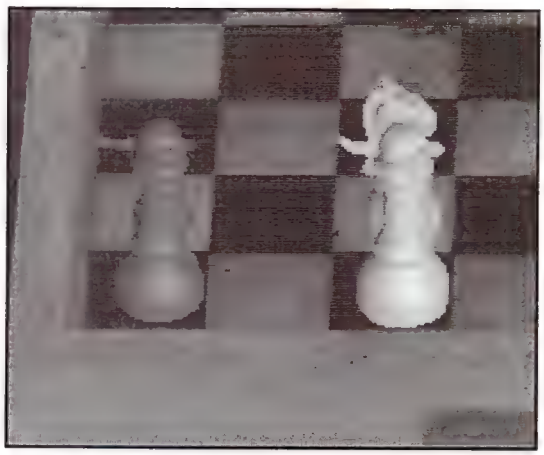


Fig. 15.6a. Checkmate!: Here is the completed chessboard puzzle.

Fig. 15.6. Don't Get Screwed: When you've finished the chessboard puzzle, the bottom drawer opens, revealing this useful screwdriver.

- Take the screwdriver from the drawer.
- Read the note to Dave from Richard.
- Go to the desk, and get a close-up view of the filing cabinet.
- Use the screwdriver on the top drawer, which is stuck.
- It will open. Take the gas can that's inside.
- Fill up the gas can at the pump in front of the station.

Fig. 15.7. Fill 'Er Up: Solving the chessboard puzzle eventually allows you to do this—get yourself a gallon or two of gas.

There's no sense in carrying an empty gas can around town with you, so make sure you fill it up before you leave. If you've done some extracurricular exploring, you probably already know what you need the gas for—it's necessary for working the generator that runs the elevator down to the mine tunnels, which, by the strangest coincidence, is where we're headed next.

Chapter Sixteen

The Mine Tunnels

As you may have heard, there's an abandoned silver mine under the town of Cyclone, and the entrance is just beyond Burt's trailer. Let's go there now.

The Elevator

Climb the rickety steps and follow the tracks to the elevator. The elevator motor isn't working—it's not broken, it just needs some gas. If you're following this walkthrough, you already have a filled gas can. If you don't yet, you need to solve the chessboard puzzle at Gusty Gas (see Chapter 15 for the solution).

- Get a close-up view of the elevator motor.
- Use the fuel on the gas spout.
- Flip up the switch that's next to the spout. The indicator should go from red to green.

Once you've got it running, open the elevator door and get in. On the floor you'll find another prayer stick. Surprised? Perhaps you forgot that the note in the gas station had a kachina on it, as well as one of the

Fig. 16.1. Give It a Kick: This elevator motor is a little cranky. Fill it with gas, flip the switch, and give it a good kick.

12 symbols. This prayer stick is your reward for solving the chessboard puzzle, and the symbol on the note is something you need to remember for the Kiva altar.

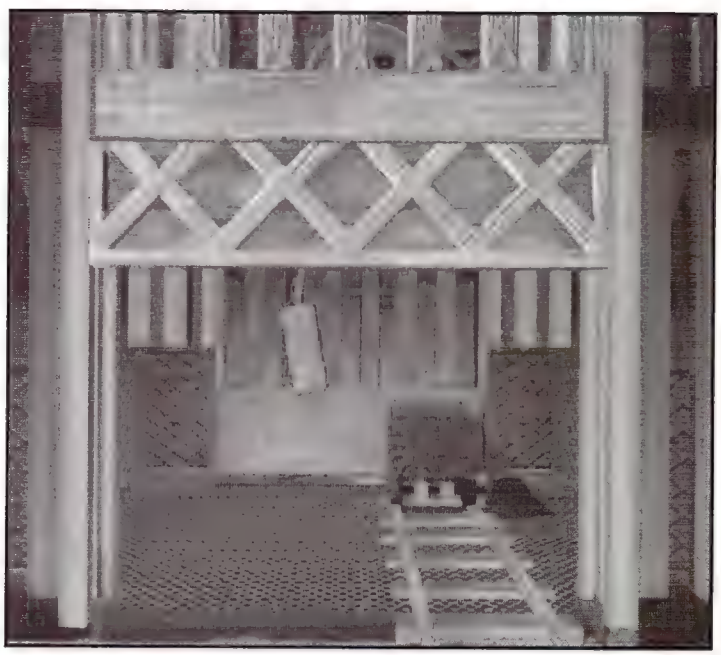


Fig. 16.2. Going Down: From here, there's only one way to go in the elevator—down.

But don't pick up the prayer stick just yet. Leave it until you're through exploring the mines, and then take it back to the Kiva.

Push the down button on the hand control hanging from the ceiling; you will automatically go down one level.

The Mine Tunnels

The mine tunnels are a lot easier to negotiate than you probably expected. This isn't a maze. There's basically one simple path in and out. Side passages that might take you in different directions are blocked.

From the elevator, turn left. This entrance will take you down some steps and into the tunnels proper. From the base of the steps, go forward once. Go forward again through the portal marked with an S. This is the only direction available.

You are now in a large room carved out of rock. It's slick with green moss and surprisingly well-lit. To your left is a large pile of human bones. As you enter the room, Norah will appear and urge you to leave quickly, as "this is sacred to them." Clearly, you've just stumbled upon the ancient Anasazi burial site, the one that has provided the town with so many attractive, and sometimes sacred, pieces of pottery as well as human remains.

If you look high on the wall here, you will find one of the two life-giving swirls in the mine tunnels.

Go forward once to the other side of the large room. You'll now face two passageways, both leading west—as the W on the rusted girders indicates. In fact, both will take you to the same place in the exact same way.

Go through either W entrance. You will be in a new room, where there is nothing to find. There is only one exit, which is marked with another W. Go through this second entrance, and you will arrive in another large room, which has buckets attached to a pulley system which is suspended high above the floor. This is as far as you can go in the mines for now.

To the left of the two entrances (which are marked with E's for "east"), there is a ladder. Go up. Here is the motor controlling the pulley mechanism, which moves the hanging buckets across the room to another high

Fig. 16.3. Like the Lady Said, Do Not Touch: This pile of bones is the ancient Anasazi burial site, and it's been well picked-over by the residents of Cyclone.

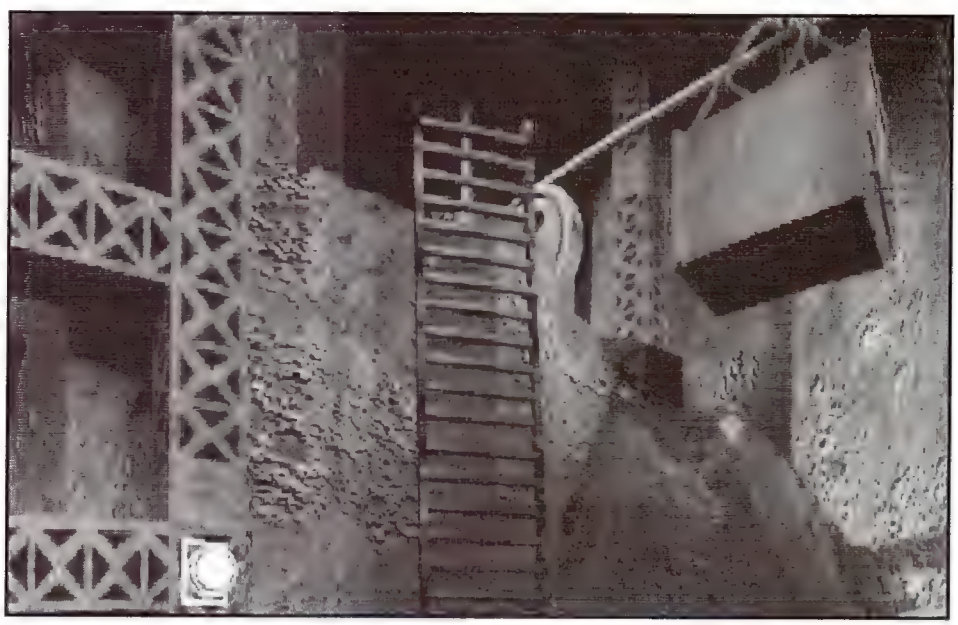


Fig. 16.4. The Mine Buckets: Climb this ladder to find the motor that works the mine buckets. I wonder where these lead?

platform and a corridor on the other side. It would be nice to ride one of the buckets across and check out where the other corridor might lead, but the motor won't run.

The pad with all the kachina symbols controls the motor, and until you know the correct code, you can't get across. You'll be finding out this code pretty soon, I'll wager.

Come down from the platform and walk across the large room to the archway on the right; it's marked with an N. You can't go through this archway, but just to the left of it is a torch propped against the rocks. Take it.

There is nothing else to find in the mines, since all the other paths are closed. However, you now have a torch; and unless you've taken a quick cigarette break, you also have one match left. Since you don't need the torch for light, maybe you'll need it for something else.

If you look high on the wall and slightly left of the torch, you'll find the second life-giving swirl in the mine.

Also, don't forget your prayer stick as you leave. If you left it on the elevator floor when you came in, it will be waiting for you on your way out. Return it to the Kiva. If you're following this walkthrough, you should have only one prayer stick left to find.

Fig. 16.5. Someone Forgot His Torch: The mines are well-lit, so you don't need this torch to see by. Where might it be useful?

Back to Burt's Trailer

Oh yeah, there are those pesky wasps in Burt's wardrobe—how did they get there, anyway? It's a good bet that you can smoke them out with the torch. Leave the mines and return to Burt's trailer. Stand in front of the wardrobe.

- In your inventory, use the match on the torch.
- Take the burning torch and open the wardrobe with it.
- The torch will wave around and disperse the wasps.
- When the sound of the wasps dissipates, you can examine the wardrobe.

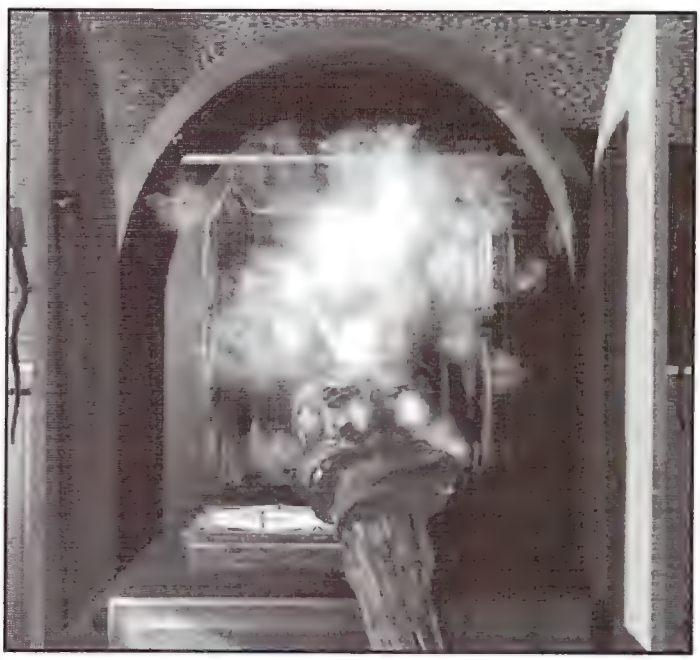


Fig. 16.6. Smoke'Em Out: Light the torch, smoke out the wasps in Burt's wardrobe. Then you can play the cube puzzle inside.

On the bottom of the wardrobe is the cube puzzle. You need to turn each of the cubes over so the kachina symbol is turned up and there is an open spot in the center. Solve this and the last prayer stick in this walkthrough will drop from the clothes in the wardrobe. You're very close to the end now.

If you want the solution to this puzzle, see Part Two.

Chapter Seventeen

Max's Cave

Max's cave is in a narrow, slot-shaped canyon just outside of town. To find it, look for a dark trail that passes between the water tower and the burned-down appliance store. If you're coming from the direction of the motel, turn right at the T junction, go forward twice, and you'll find it on your right. It's just before the police station.

Go forward once on this trail; it will take you to a hard-to-see opening in the canyon. This leads to a locked metal gate. If you have just placed your eighth prayer stick, ane chosen your enemy correctly, Norah has already told you where the key is. If you haven't gotten that far in the game yet, turn around now and keep playing. The key won't be available until Norah tells you where it is, and reading this chapter ahead of time will only spoil parts of the game.

Ok, as you know, the key is under a small white rock on the left side of the gate. Click on that rock to turn it over, slide the plate aside, and take the key. Use the key on the gate. Max's "front door" is just ahead to the right. But it's locked, too, and Norah didn't give you any hints about this one.

The front-door lock is a row of seven marked sticks, which need to be placed in the correct order. Each stick has two sides, with a different number of stripes on each; click once on a stick to pull it out and twice

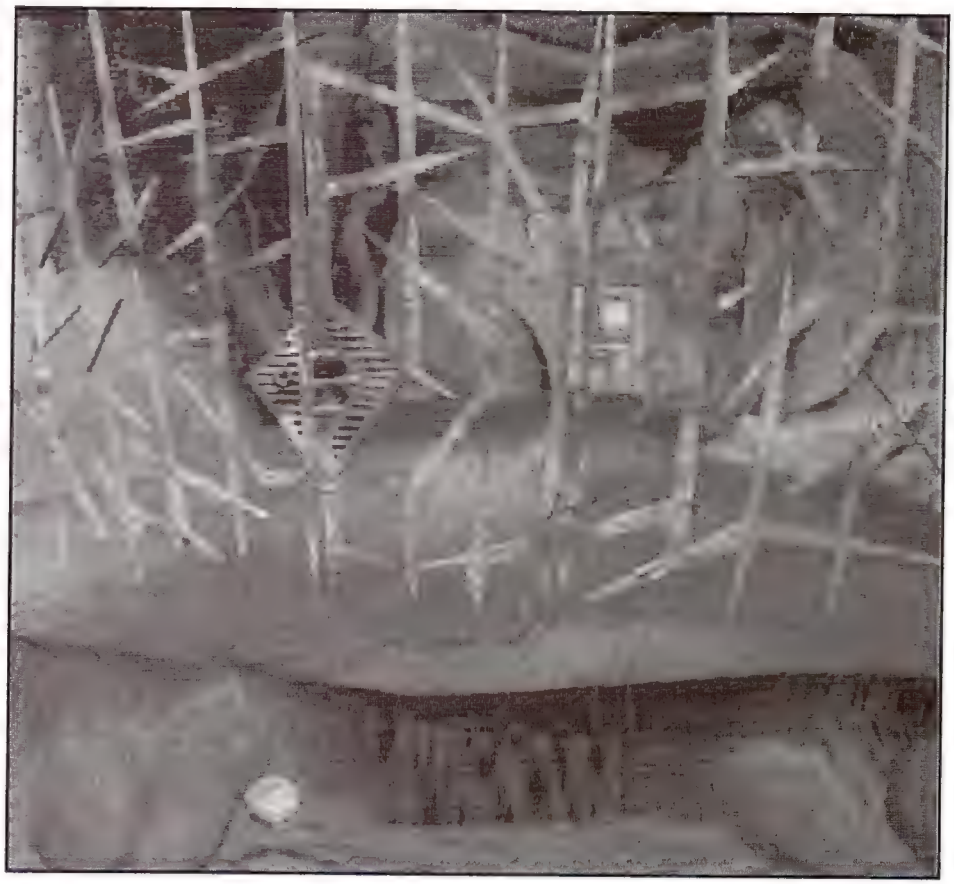


Fig. 17.1. Anybody Home?: Max's gate is locked. Luckily, Norah knows where he usually hides the key.

to turn it over. The sticks can also be rearranged; click once, then click on another stick to switch the two.

But what order should they be in? If you remember Lyle's letter on the computer in the Savings and Loan, he said the code he gave you was for Darkcloud's front door. So you know that the number sequence is the day of Norah's death reversed, or 2991228.

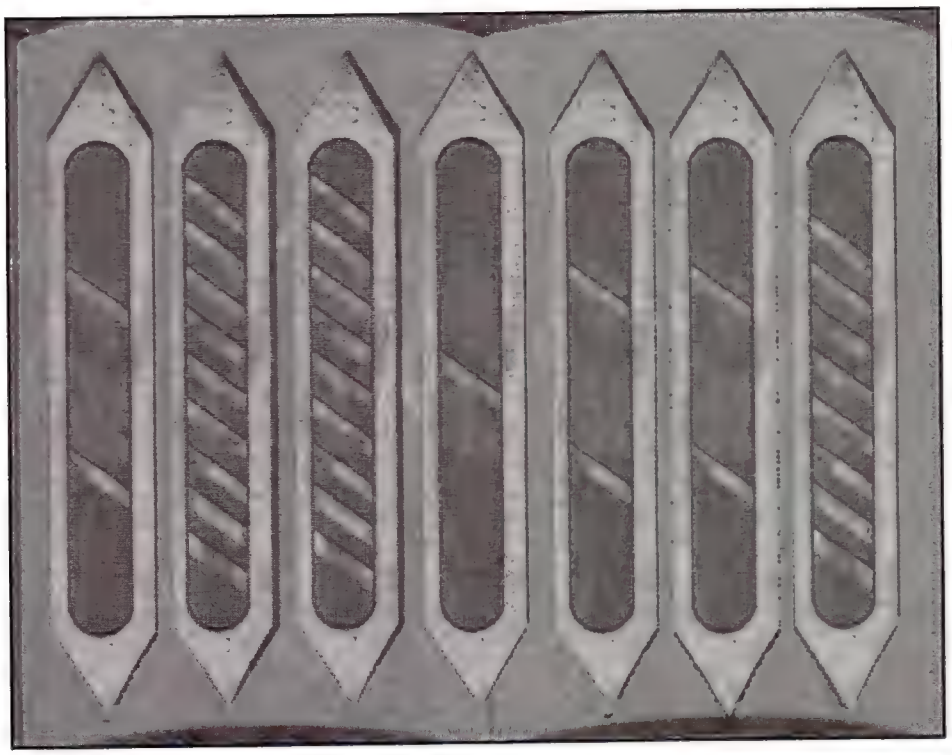


Fig. 17.2. Max's Front Door Lock: Here is the completed entrance puzzle for Max's cave.

Step inside to the cave's entryway. Examine the makeshift bookcase at the right. Clearly Max has been reading all the right books for doctoring videos and hypnotizing towns: *Hypnotism of the Masses, Today's Satellites, Kachina Myths & Legends,* and *Advance Video Editing.*

Christmas lights are strung throughout, providing the only source of illumination. Go left down the hewn-rock steps. To the left is Max's office. Watch out for bats.

Fig. 17.3. Max's Cave: Sure, it's a dirty cave, but Max calls it home. At the bottom of the stairs to the right is a locked room.

Max's Office

Walk left into Max's office. On the right wall is another rickety bookshelf. As elsewhere, human skulls and snake skeletons are scattered about. The desk itself is merely a couple of boards set off the ground, and a small electric stove sits in the far right corner.

On top of the desk are some miscellaneous pieces of rock with petroglyphs carved on them. They look similar to the one you found in Burt's trailer, which you've probably already guessed may be one of the two broken pieces of the Ianyi stone. The note in Burt's safety deposit box said that "he" already has the other half of the stone. Since you now know that "he" is Max, these rocks on Max's desk must be his attempts to find the matching piece. Luckily, he hasn't yet.

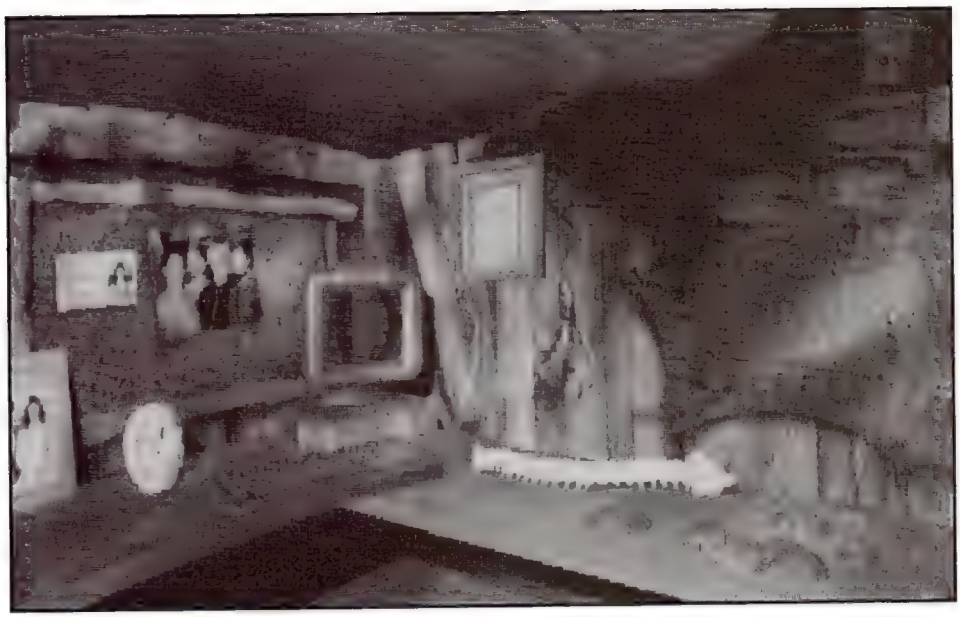
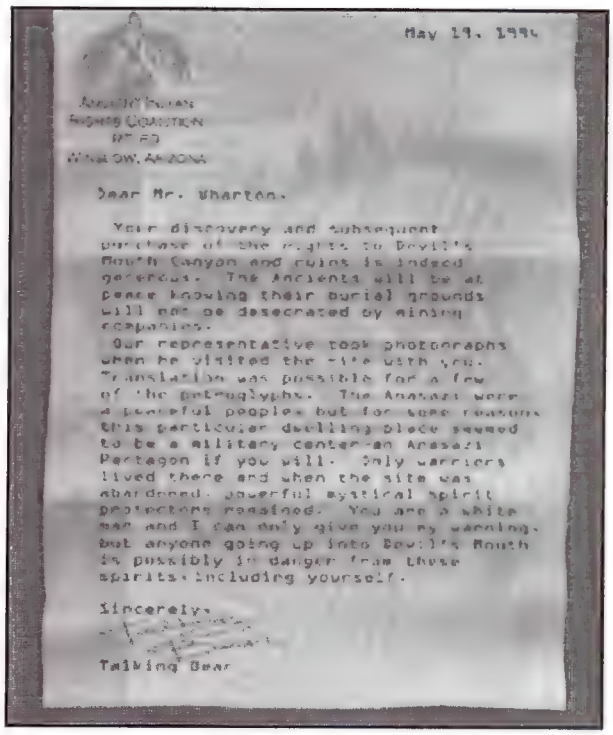


Fig. 17.4. It's Not Very Ergonomic: Max's office is an ill-lit, badly designed workplace. How is a madman supposed to take over a town in conditions like these?

Before turning on the magenta computer in the corner of the desk, review the other items on display.

- You'll see Norah's death notice and a hacked-up photo of the four councilmen on a bulletin board.
- Leaning on the wall is a framed wedding photo of Norah and Max.
- Two diplomas hang there, both from the "International Correspondence College" (highly accredited!): Max has master's degrees in both computer science and "electronical" engineering.

Now get a close-up of the computer.


May 19, 1994

Dear Mr. Wharton,

Your discovery and subsequent purchase of the rights to Devil's Mouth Canyon and ruins is indeed serious. The Ancients will be at peace knowing their burial grounds will not be desecrated by mining companies.

Our representative took photographs when he visited the site with you. Translation was possible for a few of the petroglyphs. The Anasazi were a peaceful people but for some reasons this particular dwelling place seemed to be a military center-an Anasazi Pentagon if you will. Only warriors lived there and when the site was abandoned, powerful mystical spirit protectors remained. You are a white man and I can only give you my warning, but anyone going up into Devil's Mouth is possibly in danger from these spirits, including yourself.

Sincerely,

Talking Bear

Fig. 17.5. You've Been Warned: This letter from Talking Bear should have alerted Max to the dangers of disturbing an ancient Anasazi "pentagon."

- Take the music box (which you got from the bakery) and place it to right of the computer.
- Click on the computer to turn it on, and it will automatically type Norah's message, "Dear Stormy, I still love you."

Once you've followed Norah's instructions, there isn't anything left for you to do here. If you've come here after correctly choosing your enemy, continue playing the game and investigating any areas that you haven't yet explored. If you've followed this walkthrough exactly, you need to leave the cave and go to any building that has a phone. You need to receive a call.

Go to a Phone

Once you get to a building with a phone, it will ring immediately. Pick it up. Max has gotten the computer message and the music box you left in his office—and boy is he ticked off. He says that you are no longer "his" warrior, and that "your friends are mine. You will never see them again." Sounds serious. In fact, drop whatever you are doing and go to the Kiva to check it out. Above all: Take a prayer stick with you when you go to the Kiva.

Back to the Kiva

When you go to the canyon after getting the phone call from Max, run through without bothering with the petroglyphs. Your only goal is to see what he's done to the Kiva door.

When you get there, Norah appears and tells you that Max has busted the skull that works the Kiva door. She is very upset.

She didn't expect Max to be so angry. Luckily, she knows a back way into the Kiva. It leads to the second door in the Kiva, the one you've seen to the right of the main door.

Fig. 17.6. Busted Skull: In a rage over the message from Norah, Max destroys the skull that allows entrance to the Kiva.

Norah knows how to get to the second door, but she can't remember the code very well. The sequence, she says, is star, spider, breath, rain cloud; despite her uncertainty, this works. The code refers to kachina symbols, and you can find a diagram of all the symbols and their names in the book *Symbols and Masks* in the library. You should have found this book in the library by now. If not, see Chapter Six to locate it.

Back to the Mine Tunnels

Whether you go through Max's cave or the main entrance, you need to be in the room with the buckets hooked up to a pulley system. Working this will give you access to the second Kiva door.

Climb the ladder. On this platform is a motor that works the gears and the pulley system. Punch the code that Norah gave you into the panel with all the symbols. Look up the symbols in the book *Symbols and Masks* if you forget what they look like.

Once you've entered the correct code, you will be carried automatically to the other side. Follow the short passage, go up a few steps, and you will arrive at the second Kiva door.

Fig. 17.7. Pulling the Buckets: To work the bucket mechanism, press the symbols in the order Norah told you: star, spider, breath, rain cloud.

Now you can come and go from this entrance whenever you like. If you still have prayer sticks to collect, do that now. The rest of this chapter discusses what happens after you've put all 12 prayer sticks in the Kiva.

Back to the Cemetery

Once you've placed the 12th prayer stick in the altar, there's only one door you haven't been able to unlock—the one by the steps in Max's cave.

Begin searching the town for the key. If you're lucky, you'll stumble across it. After you have entered and exited several buildings, Norah will appear and tell you that you "must find Ianyi" and that she's seen Max in the mausoleum. This should prompt you to look for him there.

Go to the mausoleum in the cemetery. Max will be gone, but look around and you'll find the key on the floor to the right of the door. It's big and bright and you can't miss it. Seems Max is in such a fury that he's started spilling stuff from his pockets.

Note: The key to the locked door in Max's cave is available only after you've placed all 12 prayer sticks in the Kiva, and left Norah's message for Max on his computer.

Norah's Shrine

Enter Max's cave and head down the right steps to the locked door. Use the key from the mausoleum. The door will swing open. This is Norah's shrine.

Walk down the rickety wooden stairs into the main room. Max has recreated interior house walls with enormous stage flats, complete with floral wallpaper and windows with painted views. On the left wall is a painting of Norah (strikingly similar to the one Burt was painting in his trailer). The main altar of this shrine is the table in the center. Check it out.

Fig. 17.8. Norah's Shrine: Max has created a maudlin shrine to his departed wife. What I want to know is, who moved that curtain?

- Note the silver-framed photo of Norah in her wedding dress—with a strange reflection off the glass.
- Read the "Memories" book, complete with dried rose petals pressed in the pages.
- Read the two notes from Norah.
- Examine the shadow box with a broken stone inside.
- Take the stone and put it in your inventory.

The important item that must be retrieved from Norah's shrine is the broken stone. Stealing from an altar might feel a trifle wrong, but if you haven't guessed already, this is the other half of the Ianyi stone.

Once you take it from the box, Norah will appear to confirm your impression. She says that the stone "must be joined with its other half and returned to the world below." Apparently, Max didn't realize he had it in his possession the whole time.

Fig. 17.9. No Ordinary Ancient Rock: Altars to the dead aren't meant to be plundered, but this broken rock is the second half of the lanyi stone.

If you've been following this walkthrough, this is the last item you need to finish the game.

Max Wharton

Before the tide of recent events, Max Wharton was a junk collector, handyman, part-time inventor, and would-be archaeologist. He made a living fixing people's cars and washing machines, and anything he couldn't fix he would collect and turn into some kind of new contraption. He read voraciously, teaching himself electronics, welding, and carpentry, as well as becoming something of an amateur expert on present day Native Americans in the area and the history of the Anasazi who preceded them. He was friendly enough, but he kept himself apart, preferring to live in his makeshift cave rather than in town. At best, locals thought of him as a harmless eccentric; at worst, as a potentially dangerous nutcase.

Fig. 17.10. Happier Days: Here are Max and Norah on their wedding day.

Max's father was a stockbroker who, one day, decided he'd had enough of the pressures of Wall Street. He moved his family to Cyclone so they could live a quiet, meditative life in the desert. The family never blended in with the rest of the townsfolk. When Max was in middle school, both of his parents became ill with cancer, one after the other, and he soon dropped out of school to care for them. When they finally died two years later, Max didn't return to school. He had the family lawyer sell the house, and he moved into a nearby cave he'd discovered on one of his many long walks in the canyon. Fifteen years later, when Norah Hickson announced that she was going to marry that same introspective boy, no one in town could believe it.

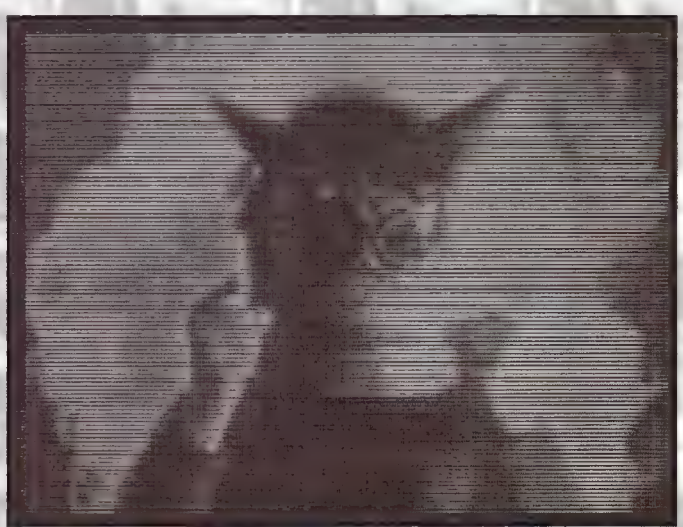


Fig. 17.11. Mad Max: As Darkcloud, Max taunts you constantly—over the phone, on the television, and even appearing in a movie in the church.

Max's marriage to Norah changed him dramatically. He became more social and friendly, and she helped him develop a bona fide business repairing small appliances and farm equipment. Everyone in town began to treat Max with more respect. For him, life suddenly looked brighter, and he agreed with Norah–it was time for him to move out of his cave and buy a home in town.

Then came the car accident that killed Norah. It's hard to describe what a blow this was to Max. He might have been ok if it weren't for the councilmen: They lied. They said they'd been sober, that they'd been discussing town business late. But everyone knew the truth: It was their regular poker night, and they were drunk. They implied that maybe Norah was the one who was drunk, and the town's police officer, Andrew Washington, went along with it. They covered up their crime, and no one in town stopped them.

Max felt betrayed. His heart filled with hatred for everyone, not just the councilmen. He retreated to his cave, stopped working, talked to no one. Burt tried to convince him to let go of his anger and grief and move on, but it was no good. They had once been friends. They even discovered the Anasazi ruins together on one of their weekend jaunts into the canyons. But Max was too bitter now, and he told Burt never to come around again.

Max began to spend all his time in cliff dwellings. He taught himself the Hopi language, which he thought was close to the original Anasazi, and he began to dress like a Native American. He wanted desperately to be somebody else, to be adopted by local Hopis, but they wanted nothing to do with him. When Max discovered the Kiva and called forth the spirit, using chants he'd read in a book, it was easy for the spirit to take an angry, revengeful man and use him against the town.

Max has been talking to the spirit for several years. He thinks that the spirit serves him–like a genie from a lamp–but it is the spirit who is manipulating Max. The spirit tells Max to wear the kachina mask, "to avoid the eyes of the world," and he promises to make Max a powerful shaman if he will do certain things. He says that Max needs to find a "great warrior" if he is to become a shaman. Until the end, he doesn't realize that the spirit is only using him for its own ends.

Chapter Eighteen

The Kiva

There are three things you must do to reach the end of the game:

- Return all 12 prayer sticks to the altar in the Kiva.
- Collect the sacred sand in Burt's safety deposit box in the savings & loan.
- Collect the real half of the Ianyi stone from the table in Norah's shrine.

In order to achieve the desired ending, you must also possess the fake half of the Ianyi stone from Burt's kitchen cabinet; this item is not necessary to simply finish the game. It is also helpful to have as much life essence as possible, so if you are low and haven't used all of the swirls yet, collect the rest now.

Once you have done these things, go to the Kiva where the final drama unfolds.

The Ceremony Begins

Before the final ceremony can begin, you must complete the sand painting with the sacred sand from Burt's safety deposit box. But you will only be allowed to do this if you have the real Ianyi stone in your inventory, and you've returned all 12 prayer sticks. If you try to complete the sand painting before this time, the spirit in the Kiva won't let you.

Fig. 18.1. Finish the Sand Painting: Before the final ceremony can begin, you must complete the sand painting.

Save your game just before you complete the sand painting. Once it's done, you are at the end of the game's first CD, and you must switch over to the second CD. You are now locked into the ending, and you can't return to the town or access Flashback. Saving the game before you complete the sand painting gives you a convenient spot to return to and try out the different endings.

Once you finish the sand painting, switch to the second CD and back away from the painting. Darkcloud will storm into the room. He shouts at you, "What are you doing? This was supposed to be my ceremony. Burt was supposed to give the sand to me!"

The spirit then rises out of the Sipapu. He announces, "The ceremony has begun. Your friends await while the broken stone is placed on the altar." But before you get a chance to do so, Norah appears. She tells you

to wait and not put the Ianyi on the altar. "Haven't I always guided you to the truth?" she asks. There was the incident with the music box, but this is sound advice. Darkcloud is certainly not to be trusted, and if you weren't dubious of the spirit already you should be.

Darkcloud is confused by the appearance of Norah. He doesn't recognize her. He takes off his mask and reverts to being just plain old Max, but he still can't seem to figure out who she is. The spirit heads off what might become a terrible marital spat by intoning: "This woman's spirit can do nothing to stop the ceremony. Proceed." At this point, you have a choice to make.

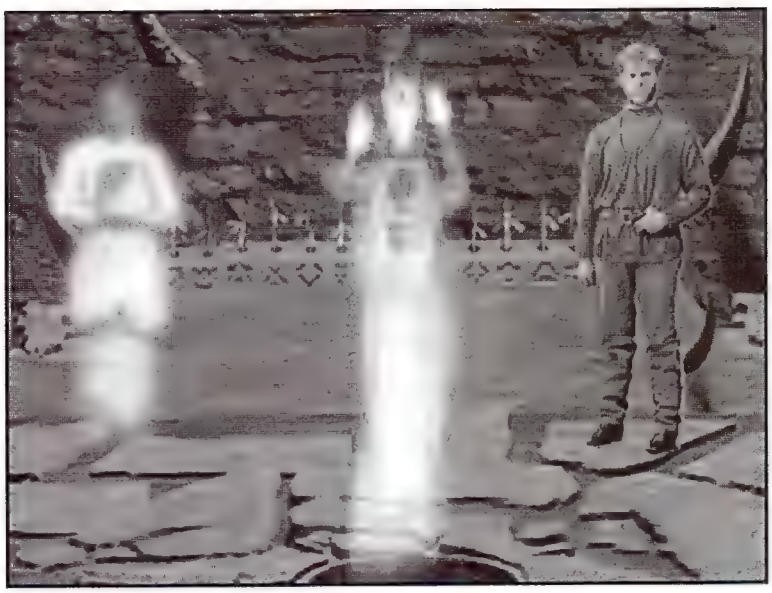


Fig. 18.2. Whom Do You Trust?: Max, Norah, and the spirit each want you to do something different. Which one is right?

If you want, you can click on each of the characters and get a little more advice from them. Max, not surprisingly, demands that you give the Ianyi to him. The spirit encourages you to put the Ianyi on the altar.

Norah tells you a couple different things. She says, "You can give it to me. I know what to do with it." But she also says, "The only way to get Max's half of the Ianyi is to fake him out. But he's probably too smart for that." Don't count on it.

In short, here are your choices: You can give the Ianyi stone to Max, you can give it to Norah, you can place it on the altar, or you can place the fake stone on the altar. Each of these choices leads to a different ending. No matter what choice you make the first time through, you should try

them all. Sure, some of the choices lead to death and worldwide destruction, but you should try everything once.

Choosing Darkcloud

If you ignore virtually everything you've learned in the game so far and give the Ianyi stone to Max, he combines it with the one he possesses and immediately turns you into a petroglyph. You should have expected this.

Fig. 18.3. Stuck to the Wall: The spirit warned you, Norah warned you, but you didn't listen—you gave the Ianyi to Max. This is the last face you see as you're turned into a petroglyph.

Choosing Norah

If you give the Ianyi stone to Norah, the spirit becomes enraged, yelling, "How dare you interfere, Baking Woman!"

Suddenly, Max understands that the ghost is Norah. He immediately pleads with her for the stone, but she won't give it to him. She tells him what it actually is—her birthday present from him many years ago—and she asks him to "complete the gift" by giving her his half of Ianyi. The spirit tries to stop Max, but it's too late. As if in a trance, Max hands his half of the stone to Norah as she reaches for it.

The spirit becomes even more angry, but Norah foils them both by throwing the whole Ianyi stone into the Sipapu, thereby sending it back to the third realm.

Fig. 18.4 I'll Take That: Give the Ianyi to Norah and she sweet-talks Max out of his half. I guess even a ghost has her charms.

The spirit cries out in vain, "Its power will be lost forever in the darkness of the underworld!"

Distraught, Max jumps into the Sipapu in a last ditch effort to recover the Ianyi, and Norah follows him. They are both destroyed as they are swallowed by the Sipapu.

The spirit is also now stuck in the Sipapu forever, and the scene immediately shifts to the Channel 13 *Entertainment News* program. Apparently, not only have you saved your friends, but Trip Cyclone has become something of a hit, with their song "Was I Even There" soaring to number three on the charts.

While this is a successful ending, the final screen makes clear that this is not the optimum ending. There is another way to win.

Placing the Real Ianyi On the Altar

If you put the real half of the Ianyi stone on the altar, Max puts his half next to it, and the two magically join to become one. Max takes the stone and begins to do something with it. Whatever he's trying to do doesn't work, and the spirit rises out of the Sipapu and takes it from him.

The spirit says, "You are not the warrior, Darkcloud. Ianyi is at last whole and mine."

Whoops. The spirit begins to rail at Max and then at you for desecrating the sacred burial site of his warriors. Then, in no time flat, the spirit lays waste to the entire planet, turning everyone on it into a petroglyph. This ending closes with a broadcast of Channel 13's *Entertainment News*, but as the anchor is speaking, something goes terribly wrong. Not only do the lights flicker in a spooky way, but a living petroglyph descends upon her and the screen goes black.

Fig. 18.5. We Interrupt This Broadcast: This anchorwoman knows something is wrong, but it's already too late. The entire world is being turned into petroglyphs.

Placing the Fake Ianyi On the Altar

If you figure out what Norah is hinting at and put the fake Ianyi stone on the altar, you trigger the optimum ending. Max places his half of the stone on the altar and kneels to pray, wondering what is taking the spirit so long to respond. However, since one half is fake, the pieces won't merge.

While Max is kneeling and looking down, take the real Ianyi stone from your inventory and, using it, click twice on Max's half of the Ianyi stone on the altar. You must time your switch very carefully, though, since if Max spots you, he takes his half back from the altar, and then you're stuck. There's no way to trick him again.

Fig. 18.6. Act Quick: While Max is kneeling like this, quickly take the real Ianyi from your inventory and place it on the altar.

Once you successfully switch the real half for the fake half, both halves immediately merge together. Max staggers back from the Sipapu, and you are suddenly confronted with a final puzzle. This light puzzle is what is created when the two halves of the Ianyi stone are brought together, and this is what Max was unsuccessfully trying to complete in the previous ending.

You must work the puzzle quickly because it is timed. If you don't finish it fast enough, the spirit takes it from you and it's armaggedon.

Your life essence also begins to dwindle as you hold the Ianyi and the puzzle, so if you don't have much left, act fast or you will die the conventional way. That's no fun at all.

Once you successfully solve the puzzle, you are immediately shown a screen of the Sipapu with smoke curling out of it. Click on the Sipapu in order to "throw" the Ianyi stone down into it, thus returning the Ianyi to the third realm and saving your friends and the world. Max jumps into the Sipapu to try to recover the Ianyi, and Norah follows. (It's the same clip shown here as the one described in the ending where Norah throws it in.)

Fig. 18.7. The Light Puzzle: Work fast to complete this light puzzle or the spirit wins and destroys the world. Here is the completed puzzle.

You turn to see your friends materialize from their stone prisons in the Kiva, and then you see another broadcast of *Entertainment News*. Once again, the band Trip Cyclone has made headlines with its wacky story of spirits in the desert and with the successful climb up the charts of its song "Was I Even There."

Congratulations!

Fig. 18.8. Together Again: Throw the lanyi stone into the Sipapu and not only do you save your friends, but the band becomes famous and you all begin lives as rich rock musicians!

Part Two
Puzzle Solutions and the Videos

Although the first bahos is given to you, nearly every other prayer stick is guarded not only by a kachina, but by a puzzle. You'll find the solutions to all of these in Chapter 19. In addition, there are a couple of other stand-alone puzzles that merit separate treatment–you'll find these in Chapter 20. A list of all the videos, lyrics, and the clues they hold is in Chapter 21.

Chapter **Nineteen**

Prayer-Stick Puzzles

It's generally pretty easy to spot the kachinas. These ugly gargoyles lurk in every shadowy corner of town. They guard the bahos, with puzzles designed to test your "warrior" mettle.

Caution: While there is a Solve Puzzle Function on the configurations panel, you are severely punished for using it. For every puzzle you solve on you own, you get 7500 points, but evertime you use the Solve Puzzle Function, you are penalized 15000 points. You are not further penalized in terms of gameplay, but your score will not be as high.

The following table lists the 12 prayer sticks (in the order in which you'll find them in this walkthrough), their locations, and names of the puzzles that help guard them (a few don't have puzzles). These puzzle titles are my own, but they are pretty self-evident.

Table 19.1: Bahos Locations and Puzzles

Number	Location	Puzzle
Bahos #1	Motel Office	no puzzle; given to you
Bahos #2	Pearl Larsen's House	Bat puzzle
Bahos #3	Sheriff's Department	Card puzzle

(continued)

Table 19.1: Bahos Locations and Puzzles (cont.)

Number	Location	Puzzle
Bahos #4	Room Five	no puzzle; read kachina note in Cyclone Cafe
Bahos #5	Cyclone Bakery	Donut puzzle
Bahos #6	Ivan's Barbershop	Spider puzzle
Bahos #7	Phil's Market	Egg puzzle
Bahos #8	Safari Savings & Loan	Picture puzzle
Bahos #9	Community Church Office	Bingo puzzle
Bahos #10	Warehouse	Marble puzzle
Bahos #11	Mine Shaft Elevator	no puzzle; found on elevator
Bahos #12	Burt's Trailer	Cube puzzle

The Bat Puzzle

The bat puzzle guards the bahos found in Pearl Larsen's house (see Chapter Five). The goal here is to move the bat so that it eats all of the bugs, ending with the juicy green bug at the far right.

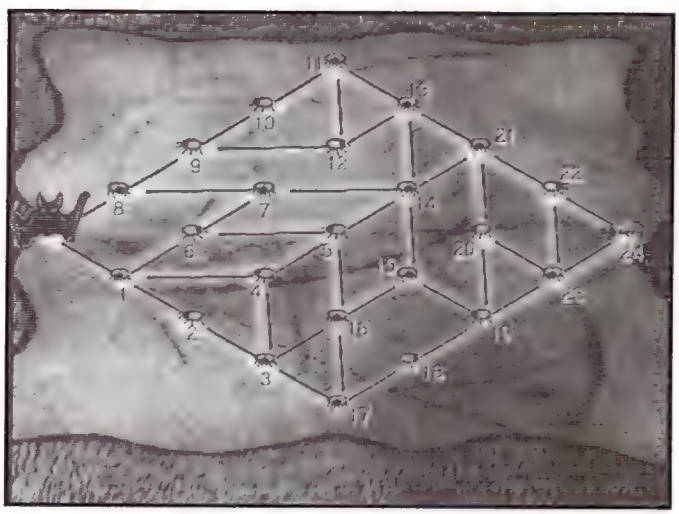


Fig. 19.1. Dinnertime: Here is the path the bat must follow in order to reach all the bugs as well as end with the green one at right.

The trick is that the bat must follow a path marked by lines, and the bat can only move forward, as the lines disappear once it has eaten a bug. Trial and error should soon show you the correct way: Travel up the center first, and then take care of the sides.

The Card Puzzle

The card puzzle guards the bahos found in the Cyclone Sheriff's Department (see Chapter Seven). Technically, this one isn't a puzzle, since there's no trick to it except concentration.

The dealer gives you nine cards one at a time, which you can place in any order in preset places on the table. The cards are the same every hand; this aids your memory. As soon as you drop the last card into place, all the cards turn over, and then two switch places at random—five times.

The kachina card machine will then prompt you to turn over each card corresponding to the red readout on its chest. If you followed all the card switches and can turn over every card as it prompts you, you win.

Since the same cards appear every time, my best advice is to lay them in numerical order the same way each time. Then write down the positions on a piece of paper. As each of the flips is made, mark it down and number it quickly. Using this, you should be able to follow the cards.

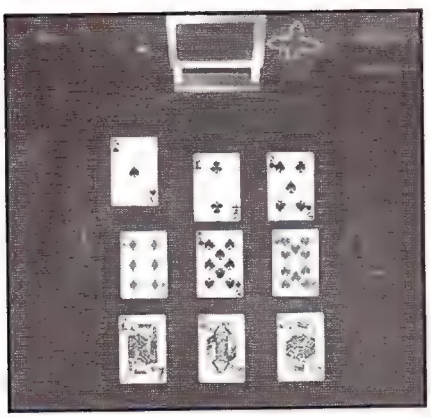


Fig. 19.2. Before dropping the final card on the table, hold it above the spot and write down each of the card placements on a seperate sheet of paper

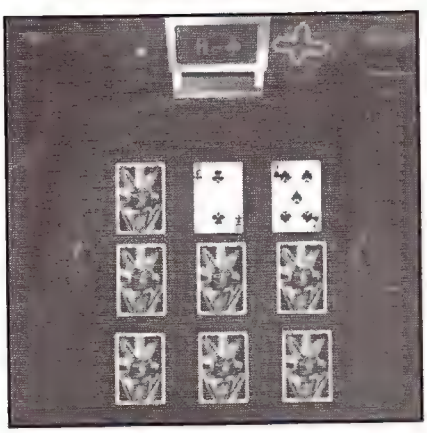


Fig. 19.3. The machine will tell you which card to turn over next by displaying the number and suit on its chest readout

The Donut Puzzle

The donut puzzle guards the bahos found in the Cyclone Bakery (see Chapter Nine). The goal here is to make five stacks of two donuts each in only five moves.

The catch is that you must jump over two donuts with each move, and each stack can contain only two donuts. There are a couple of different solutions. One is given below.

Fig. 19.4. Here is the start of the donut puzzle, with the donuts numbered one through ten.

Fig. 19.5. Begin by moving 7 on top of 10, and then move 4 to 8.

Fig. 19.6. Next move 6 to 2, then move 1 to 3.

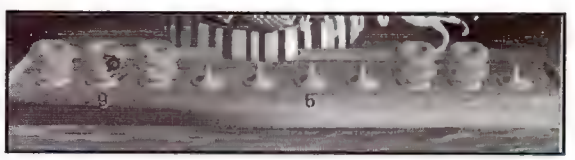


Fig. 19.7. Finish by moving 5 to 9.

The Spider Puzzle

The spider puzzle guards the bahos found in Ivan's Barbershop (see Chapter 10). The goal in this puzzle is to negotiate the maze so that the mama spider can reach her ready-to-burst egg sack.

The trick here is that the colored gates trigger each other, and the buttons trigger the raised boxes that block your path. It's easy to figure out how to lower the boxes: The yellow button lowers the yellow-colored box, the red button lowers the red one, and the blue lowers the blue.

The hard part is negotiating the gates to reach all the buttons and winding up at the egg sack on the other side—since you can only move forward, and it's easy to get stuck. Here's how the gates work:

- The blue gates open the red and close the yellow.
- The red gates open the yellow and close the blue.
- The yellow gates open the blue and close the red.

There is more than one way to negotiate the maze. However, below is the path that I took.

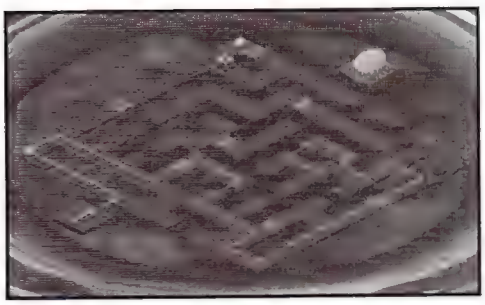


Fig. 19.8. negotiating the maze, part one

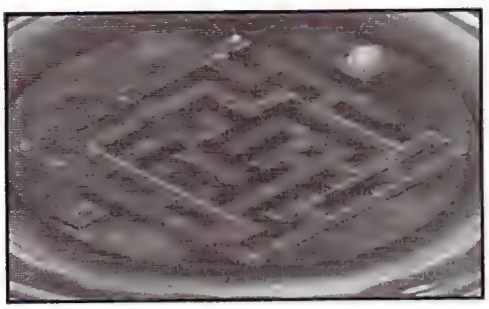


Fig. 19.9. negotiating the maze, part two

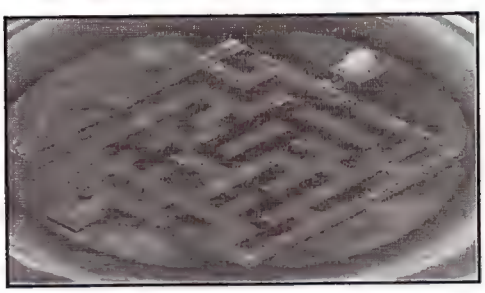


Fig. 19.10. negotiating the maze, part three

The Egg Puzzle

The egg puzzle guards the bahos found in Phil's Market (see Chapter 11). Click on the kachina mouth in the upper left corner to release an egg. The goal here is to move the egg so that it reaches a black cup in the bottom right corner of the egg carton.

The trick is that you can move only horizontally and vertically, and each cup allows you to move only a set number of spaces. It is easy to figure out how many spaces each cup is set for: Not only is each number color-coded (one space = tan; three spaces = red), but each cup is also marked with the appropriate number of dots. You just need to avoid landing on one of the three open spaces in the middle—you know what happened to Humpty Dumpty!

There may be more than one way to solve this puzzle. Figure 19.11 illustrates one version that uses 17 moves. Written in numbers and directionals, the solution is 3-S, 1-E, 5-E, 2-N, 6-W, 2-E, 3-E, 3-S, 2-S, 3-W, 3-N, 3-N, 2-E, 4-S, 3-W, 5-E, 2-S.

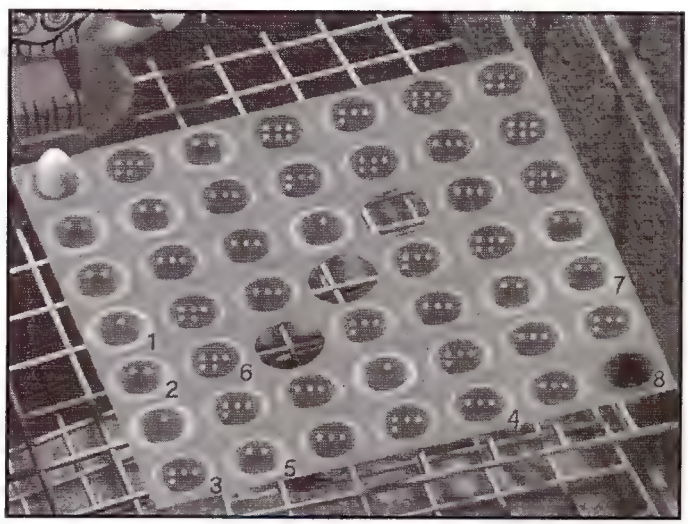


Fig. 19.11. Click ahead of the egg in the direction you want it to jump. Follow the order shown to reach the black cup in the corner.

The Picture Puzzle

The picture puzzle guards the bahos found in Safari Savings & Loan (see Chapter 12). The kachina drawing has been cut into triangular pieces that flip as if on hinges; the pieces can only move into empty, adjacent spots. The goal in this puzzle is to flip the pieces so they create the mirror image of the kachina drawing in bright colors on the right side.

The key to this puzzle is to treat the top, middle, and bottom pairs of triangles as separate sections, moving them into place one at a time. Put the top and bottom sections into place first, and then move the center.

Fig. 19.12. Here, the triangles that make up the picture have been marked and labeled.

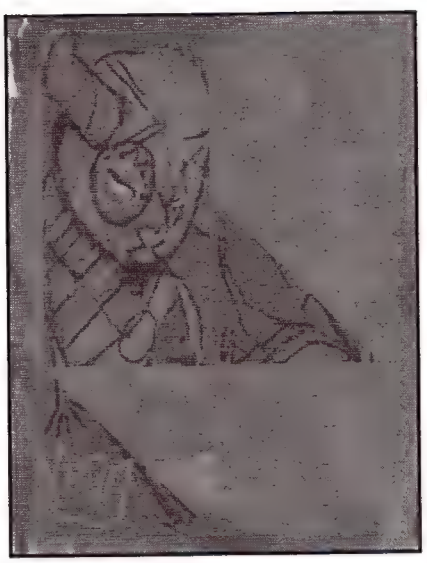


Fig. 19.13. Move the E triangle to the lower part of 5.

Fig. 19.14. Move the F triangle to the lower part of 6; then move E to the upper part.

Fig. 19.15. Move D to the lower part of 3, and move C to the upper part.

Fig. 19.16. Move A to the upper part of 4; then move B to the lower part, flipping it counterclockwise.

Fig. 19.17. Move C to the lower part of 1.

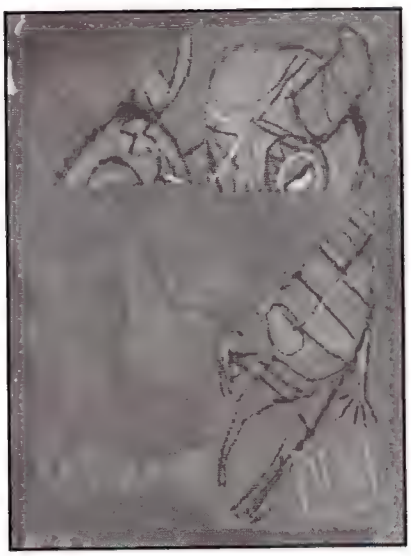


Fig. 19.18. Move D to the lower part of 5; then flip C to the upper part to complete the image.

The Bingo Puzzle

The bingo puzzle guards the bahos found in the office of the Cyclone Community Church (see Chapter 13). The goal here is to arrange the balls in numerical order, from one to eight.

Every time you view the bingo machine, the numbered balls will appear in the same sequence: 2-5-7-1-6-4-8-3. For this reason, if you are moving balls around and get stuck in a circular pattern, you should just start again.

Here's a successful way to move the balls in the correct order. Here is the number sequence: 6-3-8-6-5-7-3-5-7-2-1-4-6-7.

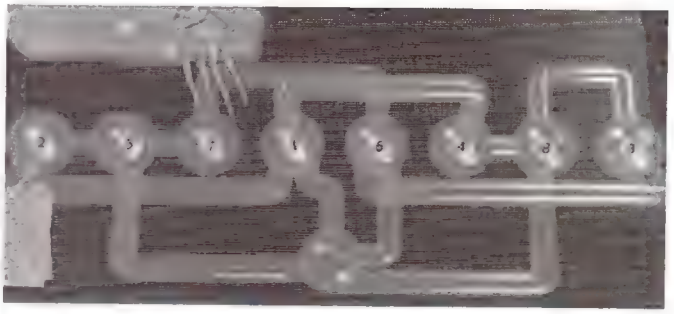


Fig. 19.19. Here is the number sequence that begins each bingo session.

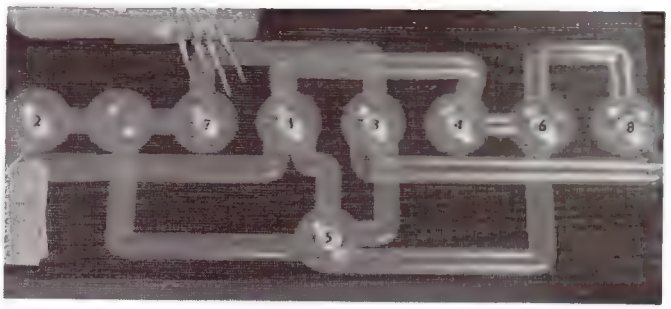


Fig. 19.20. Here is the sequence after the first five moves: 6-3-8-6-5.

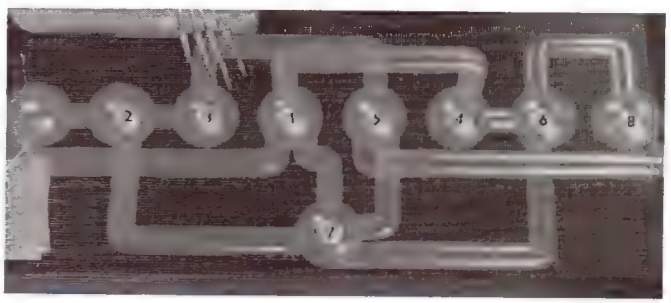


Fig. 19.21. Here is the sequence after the next five moves: 7-3-5-7-2.

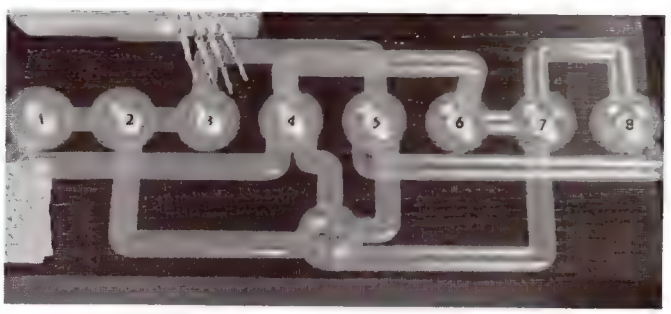


Fig. 19.22. Here are the last four moves: 1-4-6-7.

The Marble Puzzle

The marble puzzle guards the prayer stick found in the warehouse (see Chapter 15). The goal is to rearrange the colored marbles so that they occupy their matching areas.

The only hitch here is that you have just 38 moves to accomplish this. The star squares are "free" squares, and moving a marble onto one does not count as a move. The button in the lower left resets the puzzle, and the counter in the lower right keeps track of your progress. If you can accomplish this puzzle in fewer than the required 38 moves, many kudos.

I've numbered and lettered the playing grid, and each illustration below describes the moves you need to make. This solution uses exactly 38 moves (not counting free spaces).

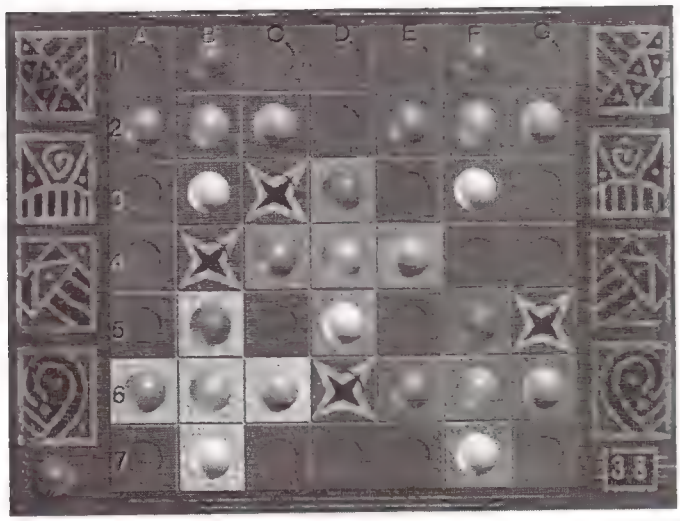


Fig.19.23. your opening four moves: F7-C7, G2-G5 (free), B1-E1, A6-A3

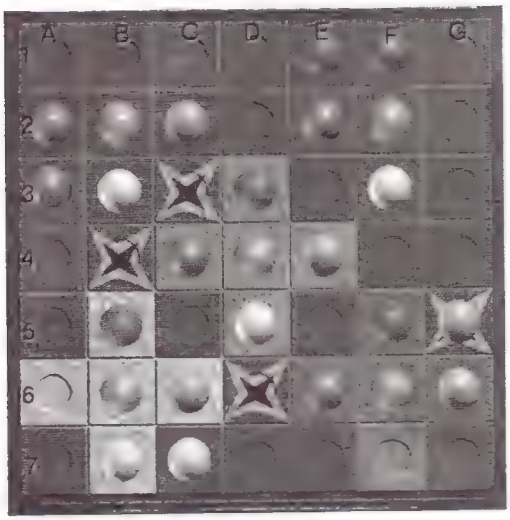


Fig.19.24. from here, your next four moves: C4-A4, D5-D7, E4-G4, D3-D1

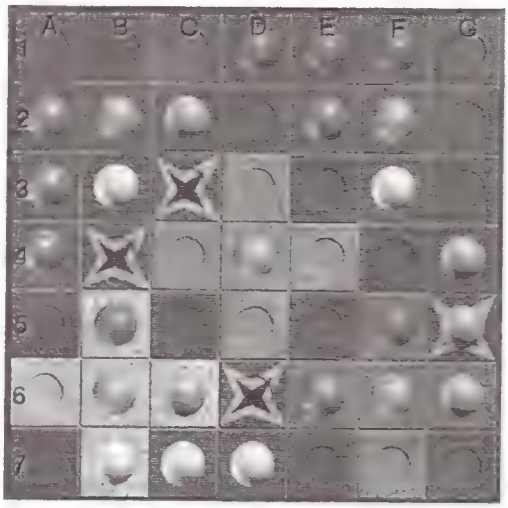


Fig.19.25. from here, your next five moves: D4-E4, E6-D6 (free), D6-D2, F6-D6 (free), D6-D4

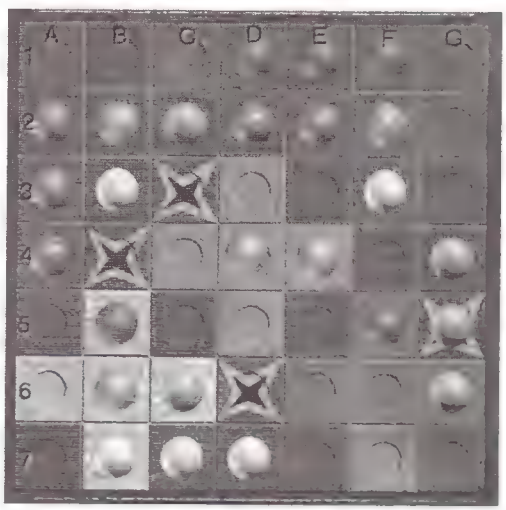


Fig.19.26. your next five moves: C6-F6, C2-C6, C6-E6, B6-D6 (free), D6-D5

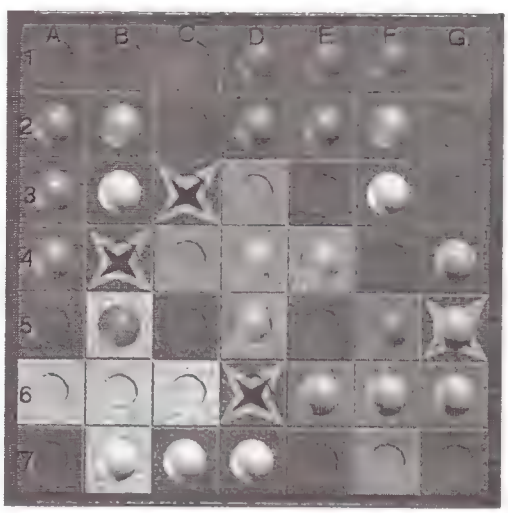


Fig.19.27. your next six moves: D7-D6 (free), D6-A6, F3-C3 (free), C3-C6, B3-C3 (free), C3-C5

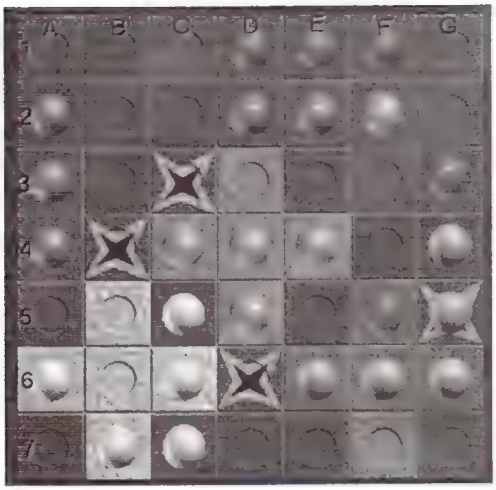


Fig.19.29. your next five moves: B2-B4, B4-C4, B5-B3, B3-G3, A4-B4 (free), B4-B1, D2-B2, E2-C2, A3-B3

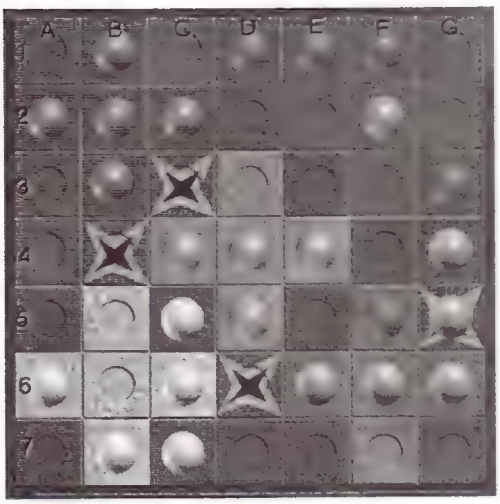


Fig.19.30. your next seven moves: F2-D2, D2-D3, G3-G2, F1-F2, F5-F3, E1-E2, D1-F1

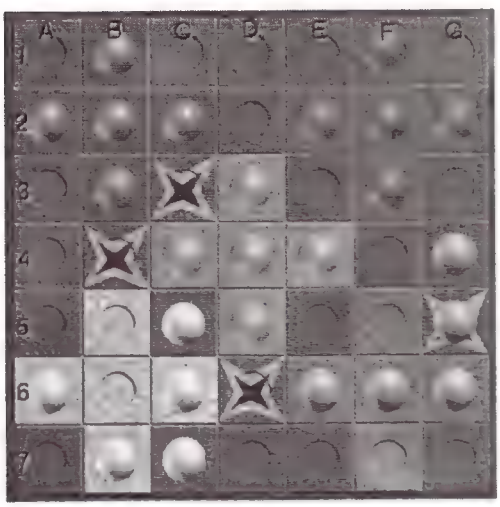


Fig.19.31. your next three moves: C5-B5, C6-B6, C7-C6

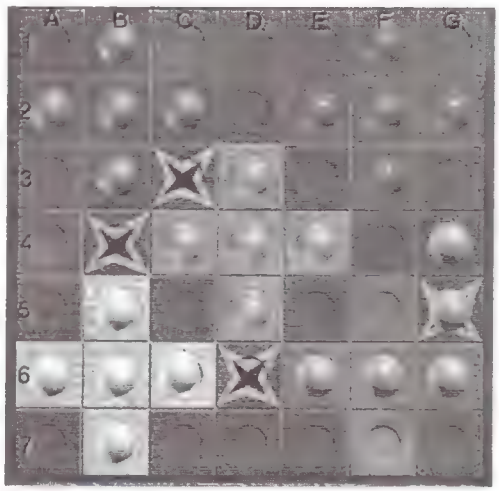


Fig.19.32. your final four moves: G5-F5, F6-F7, G6-F6, G4-G6

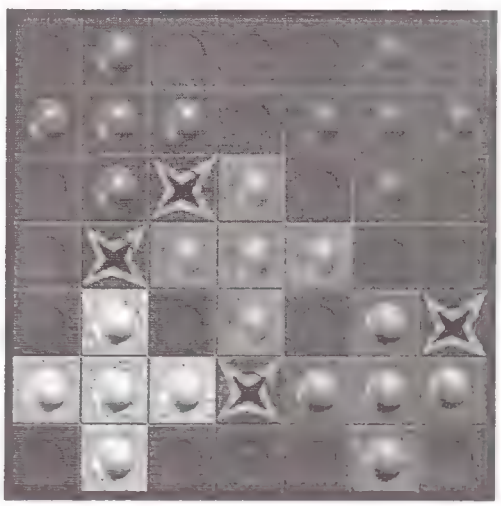


Fig.19.33. the complete marble puzzle

The Cube Puzzle

The Cube Puzzle guards the bahos found in the wardrobe in Burt's Trailer (see chapters 8 and 16). The goal in this puzzle is to turn over all of the cubes so that the kachina drawing is facing up and the open space is in the middle. This is actually a very easy puzzle—something of a reward, I guess, for getting this far in the game.

The only key to solving this is making sure that the final cube to turn over is kachina-side down in the center position.

Fig. 19.34. Begin by rolling the bottom center cube into the middle.

Fig. 19.35. Then roll the next six cubes around the square to the left, leaving the bottom right cube kachina-side down.

Fig. 19.36. Then roll the center cube into the open right-middle space, and roll the bottom-center cube into the center space.

Fig. 19.37. Finally, turn the last three cubes over in order—and you're finished!

Other Puzzles

This chapter contains solutions to several other puzzles in the game that haven't been solved in the main walkthrough. If the solution to the puzzle you want is not here or in Chapter 19, then it is described in full in the walkthrough. Look for it under the chapter name of the building that it's in.

The Canyon: The Petroglyph Tangram Puzzles

Here are solutions to the 12 tangram puzzles in the last section of Devil's Mouth Canyon. See Chapter Two for a complete description of how to take a prayer stick through the canyon and into the Kiva.

These tangram puzzles are revealed when you click on the appropriate petroglyph in the last section of the canyon. You must solve these puzzles to open the Kiva door. In a couple of figures below, the last piece still needs to be placed.

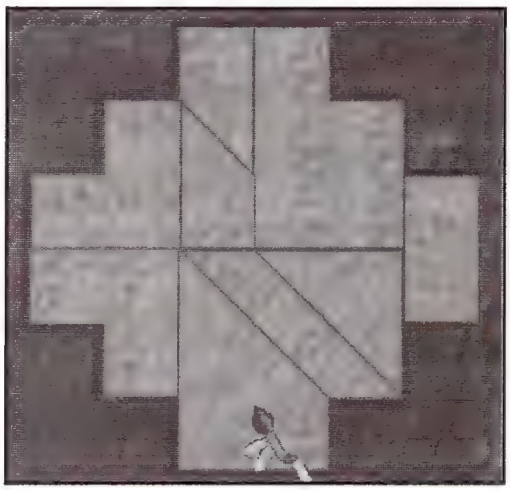


Fig. 20.1. the symbol from the motel office kachina

Fig. 20.2. the symbol from the kachina in Pearl Larsen's basement

Fig. 20.3. the symbol from the Sheriff's Department kachina

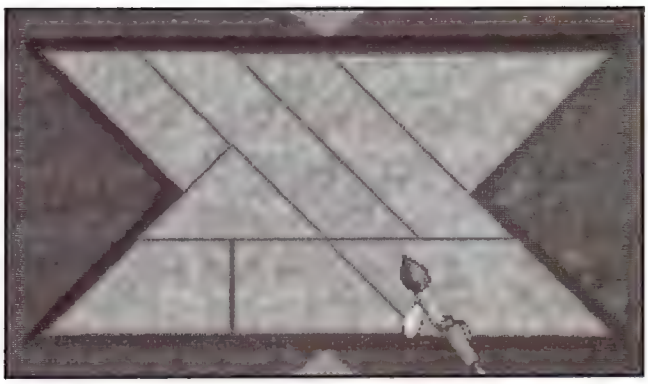


Fig. 20.4. the symbol from the Cyclone Cafe kachina

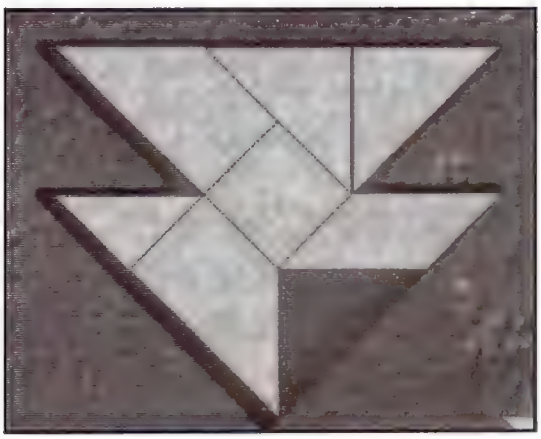


Fig. 20.5. the symbol from the bakery kachina

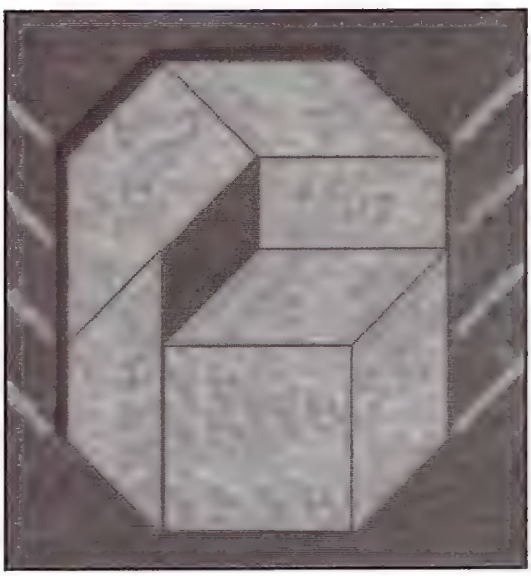


Fig. 20.6. the symbol from the kachina in Ivan's Barbershop

Fig. 20.7. the symbol from the kachina in Phil's Market

Fig. 20.8. the symbol from the Safari Savings & Loan kachina

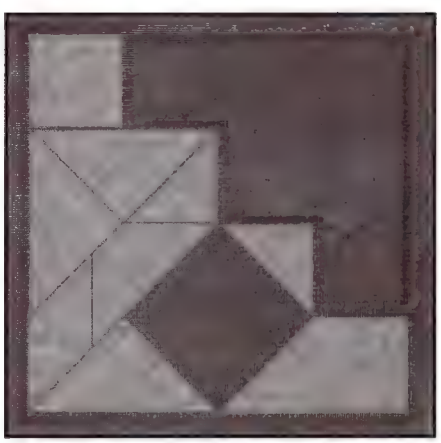


Fig. 20.9. the symbol from the Community Church kachina

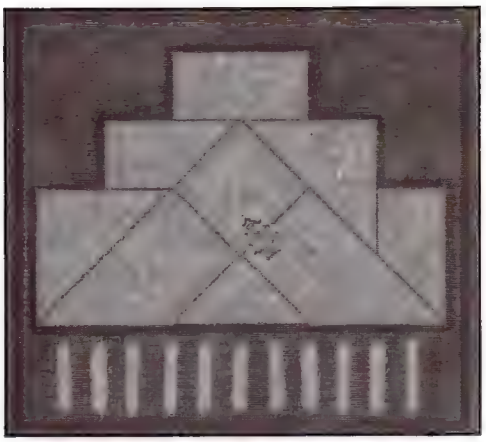


Fig. 20.10. the symbol from the warehouse kachina

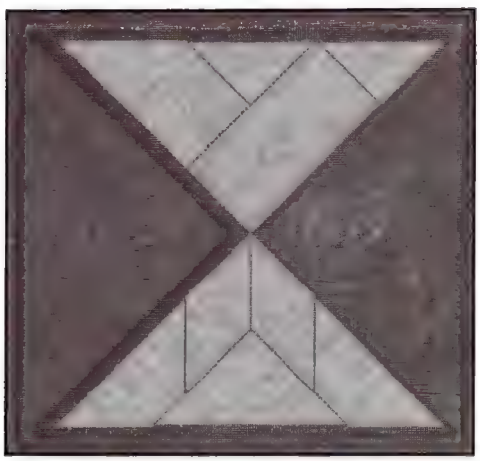


Fig. 20.11. the symbol from the gas station note

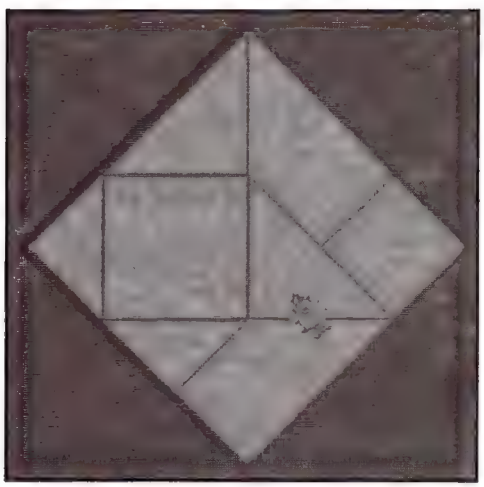


Fig. 20.12. the symbol from the kachina in Burt's trailer

The Bakery and the Barbershop: The Door Lock

The door locks to the bakery and barbershop are deceptively simple. You must recreate at the center of the puzzle the design that appears in two of the corners. If you've grown weary of sliding gears back and forth to no avail, here are some quick solutions.

The door locks for both places look different but are exactly alike. Each puzzle begins from one of seven different starting points. Thus, if you've solved one and remember the solution, you can simply keep restarting the other until the same beginning appears.

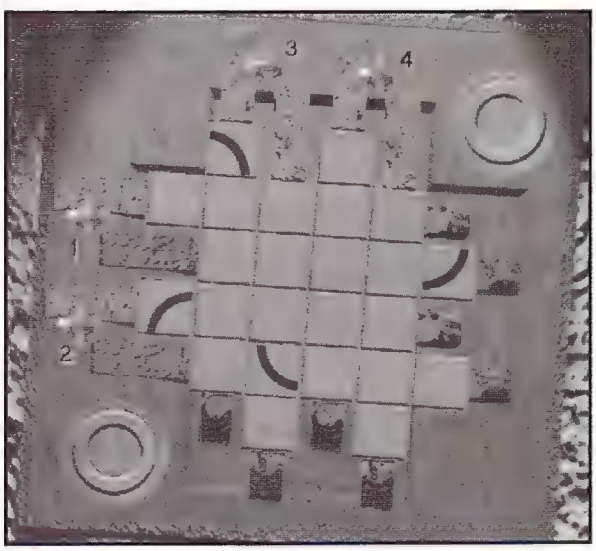


Fig. 20.13: the Bakery Door, Lock #1: Each gear has been numbered above, so simply work each one in the following order: 3-2-4-1-4-3-2-1

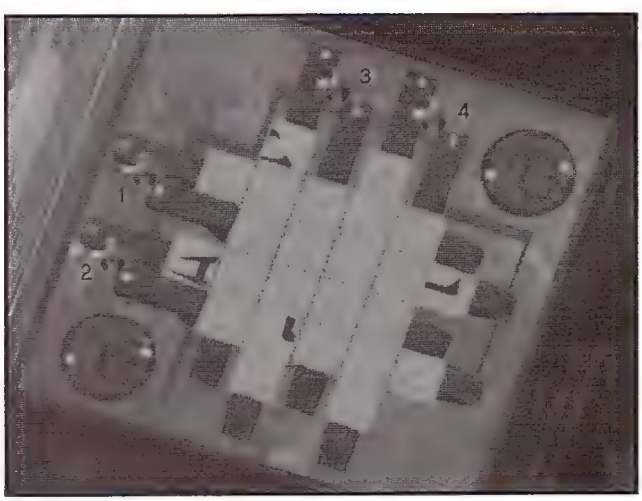


Fig. 20.14: the Barbershop Door, Lock #1: The picture you must create here is a Chinese character, not a circle. But you can see that each of the pieces begins in the same place, so the same solution applies: 3-2-4-1-4-3-2-1

Fig. 20.15: the Bakery Door, Lock #2: 4-1-4-2-3-1-3-2

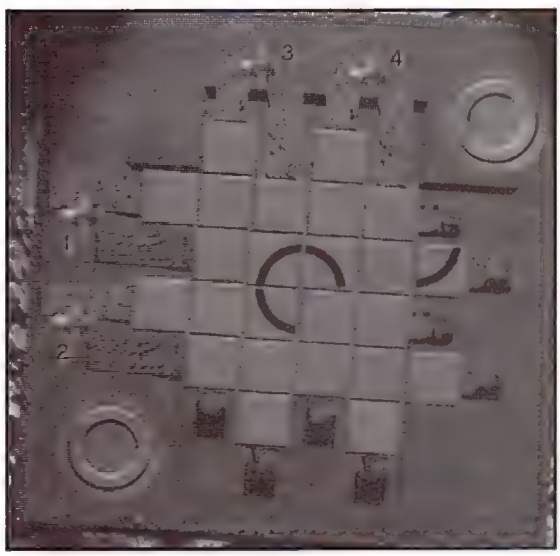


Fig. 20.16: the Bakery Door, Lock #3: 2-4-1-4-2-4-1-4

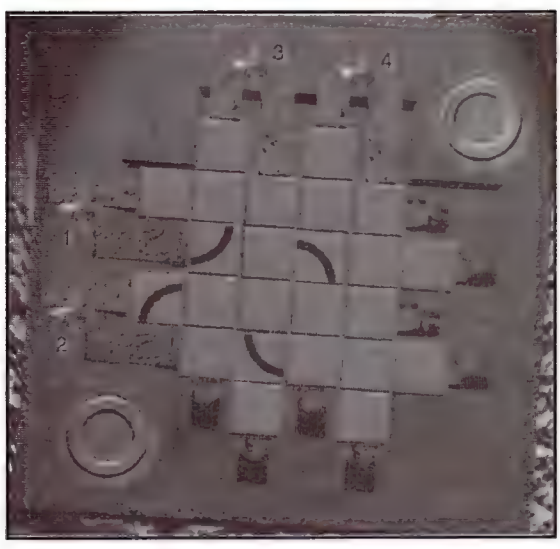


Fig. 20.17: the Bakery Door, Lock #4: 4-3-2-1-3-2-1-4

Fig. 20.18: the Bakery Door, Lock #5: 4-1-3-1-4-1-3-1

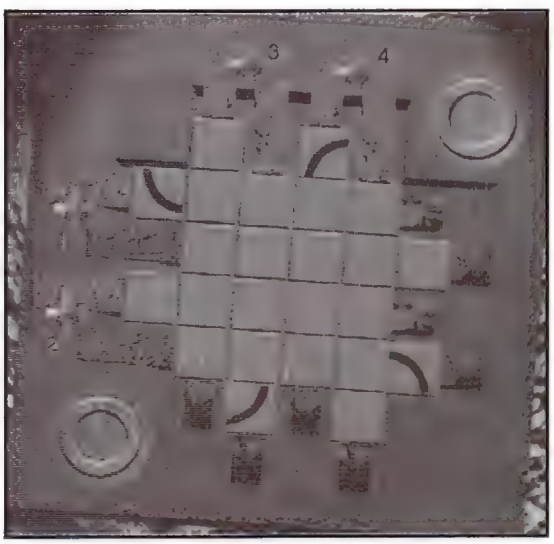


Fig. 20.19: the Bakery Door, Lock #6: 1-2-3-4-1-2-3-4

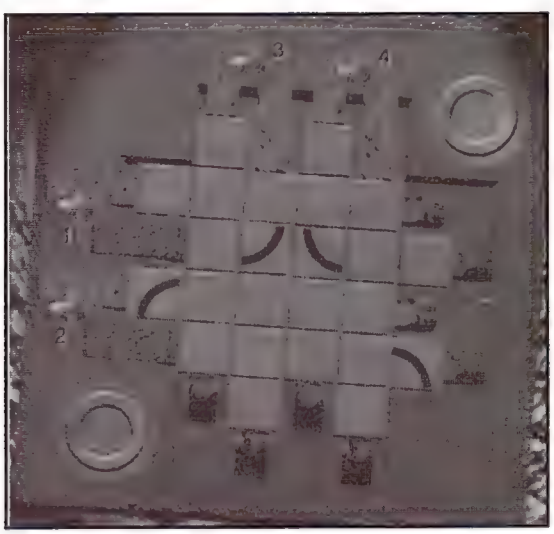


Fig. 20.20: the Bakery Door, Lock #7: 1-3-2-3-1-4-2-4

Safari Savings & Loan: The Front Door

To unlock the front door of Safari Savings & Loan, you need to solve this arithmetic problem. A clue for how to solve it is in the video "Move Without Thought." You must create the sums 11, 12, and 13 in that order in the center of the puzzle, using three numbers to create each sum and not using the same number twice. Here is the solution:

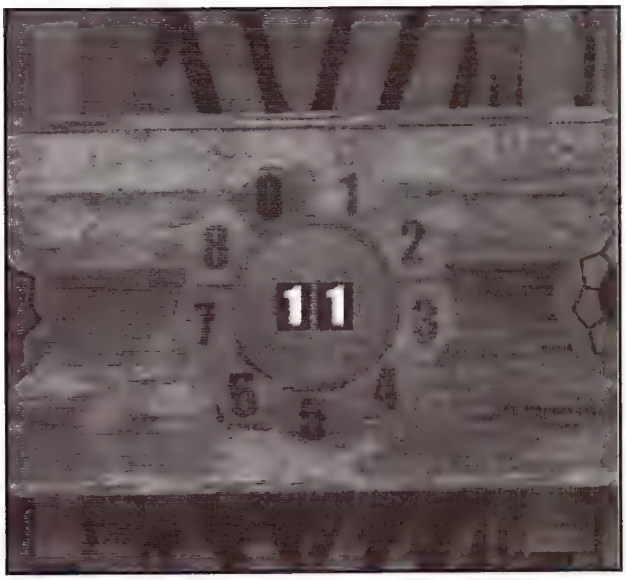


Fig. 20.21. Press the numbers 0, 5, 6 to make the sum 11.

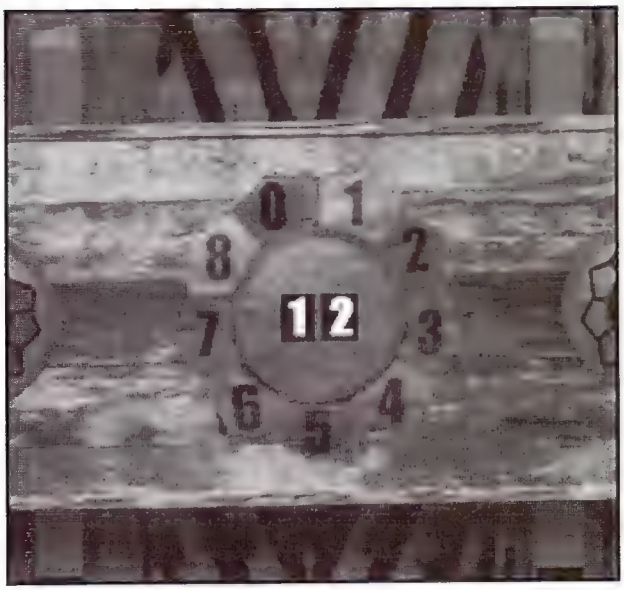


Fig. 20.22. Press the numbers 2, 3, 7 to make the sum 12.

Fig. 20.23. Press the numbers 1, 4, 8 to make the sum 13.

Safari Savings & Loan: The Wall Safe

The wall safe in the bank is hidden by a framed newspaper article behind the counter. Click on the frame to open it ; the safe is revealed. On the right is a handle, and on the left are two rows of buttons. The blue buttons can display the numbers 0 through 9, and the tan buttons are graphics of animal paws or hooves.

There are framed pictures of wild creatures on several of the columns in the bank. The solution to the wall safe is found by counting the number of animals in each picture and then punching that number on the blue button next to the correct paw- or hoof- print matching that animal. The only ringer is the blank tan button, which stands for the picture of the swirling sunset and tree. Here are the correct numbers, in descending order:

Tiger	1
Hyena	5
Elephant	4
Antelope	3
Zebra	5
Blank	0

Fig. 20.24. Here is the finished wall-safe puzzle.

Chapter Twenty-One

The Videos

There are 10 videos in the game; it doesn't matter which TV you watch them on. It's possible to watch all the videos on one TV, though you'll get more points for putting gum on every TV in town and watching all of them.

The first video doesn't have a name. It's the one in your trunk at the beginning and it should be the first one you watch.

Of the nine other videos, seven are preset to play one after the other. Two of the videos have flags set to them, and they will play only when you have accomplished certain goals. Once you've tripped a flag for one of these videos, it will be the next one to play, after the first seven have been seen.

Here are the seven preset videos, in order:

1. "Candy Cane Dragon"
2. "Warm Place to Hide"
3. "Get a Grip"
4. "Was I Even There"
5. "Spell It Out"
6. "Ianyi"
7. "Alone Inside"

The other two videos are the following:

- "Move without Thought," which requires you to set three prayer sticks before viewing.
- "Know Your Enemy," which requires you to solve the torn-paper puzzle in Safari Savings & Loan.

Though most of the videos merely give you clues—which you could figure out on your own—two of the videos must be seen before you can perform certain actions.

- "Candy Cane Dragon" must be watched before you can access the barbershop pole.
- "Get a Grip" must be seen before you can move the window tile in Phil's Market.

Here are the lyrics and clues found in each of the 10 videos.

Trip Cyclone: The First Video

The first video, which is in your trunk in Room 5 when you start the game, was shot by the band before they got to Cyclone. It's not nearly as professional as the other videos, and the band's playing is rougher, as well. This is an early version of the song "Spell It Out." They sent it to you so you could see what they were doing.

The clues here are the number codes for the band members' names, which flash in front of each of them. You use this information to decipher the numbered code you find in Wendy's journal, which is in the oven at Pearl's house.

Here are the band members' names and their codes, as seen in the video:

Wendy	1-9-18-8-3	Mike	17-13-15-9
Olivia	19-16-13-26-13-5	Lyle	16-3-16-9
Dave	8-5-26-9		

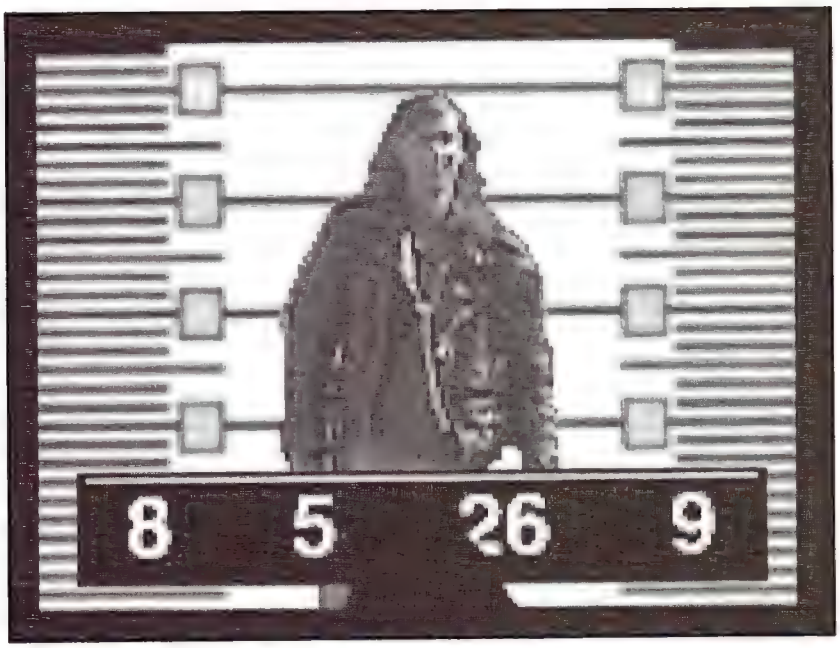


Fig. 21.1. The band's first video from the road. It's kinda rough.

"Candy Cane Dragon"

This song gives you the clue about the barber pole which appears briefly and explodes. You can't open the secret compartment at the bottom of the barber pole until you see this video.

Momma said, "Don't run with scissors."
Momma said, "Don't play with razors."
"Talk to the Candy Cane Dragon
If you're looking for the answers."

Fig. 21.2. "Candy Cane Dragon"

"Warm Place to Hide"

This video is meant to prompt you to find a book in a "warm place," that is, Wendy's journal in the oven at Pearl's house. This clue is in the lyrics in the image of an open book with fire rising from it.

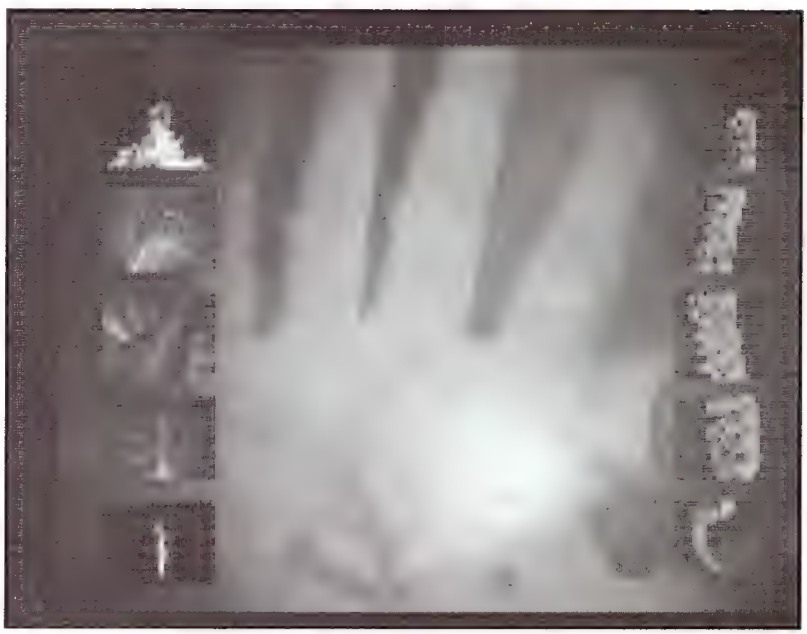


Fig. 21.3. "Warm Place to Hide"

Silent bird,
Gilded cage,
Scared to voice
Fear and rage.
Feathers clipped,
Hands are tied,
Need a warm place to hide,
Need a warm place to hide.

Searing words, the pen of flame.
Torch the truth, torch the shame.
Who's to help or who's to blame?
Turn it on, burn the pain.

"Get a Grip"

These lyrics and the visual of the floating window in this video prompt you to look under or around a window for something. It refers to finding the loose tile on the sill of the picture window in Phil's Market. Under the tile is the cola machine token. You cannot lift the tile until you view this video.

If you look out your window
You can see a real *good deal.*
But it even gets better, babe
When you're under the windowsill. No, you don't need a crowbar now,
Just some real strong *fingertips.*
You'll get a pleasant surprise–If you can only *get a grip.*
My momma told me, Momma, Momma,
My momma told me to get a grip.
My momma said to pick the very best one, and *you are it!*

Fig. 21.4. "Get a Grip."

"Was I Even There"

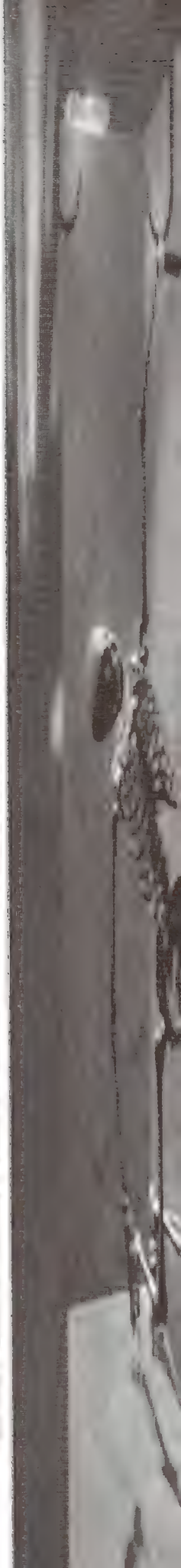
The visual of the framed photographs being turned over and their backs peeling away is meant to prompt you to look under a picture for a clue. You need to look under the picture of Norah and Pearl in the Cyclone Cafe to find a drawing by Olivia.

Faucet's running,
Lights all on.
You don't notice
That I'm gone.
Gone the footsteps
And gone the sighs,
Gone the smiles,
Gone the lies.
Don't you care
That you're alone

When you awaken
Safe at home?
Don't you see
If no one cares
They won't know
When you're not there.

Was I even there?
Did I take up space?
Will you remember who I was
When another takes my place?

Family photos
Gather dust.
Favorite trinkets
Start to rust.
Faces fade
Into the past.
These memories were
Supposed to last.
Pictures of
A happier time
Before the hate,
Before the crime.
Pictures prove
That I was there
So tell me why
Nobody cares?



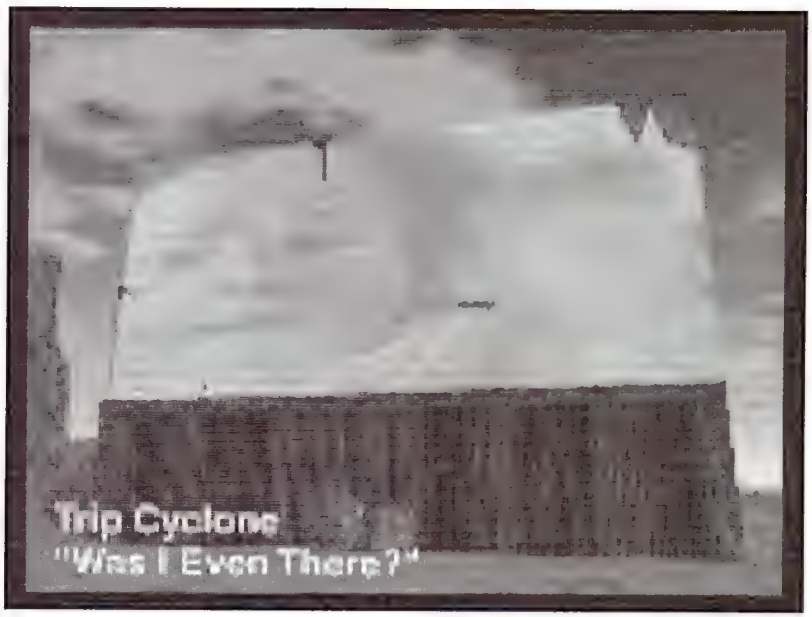


Fig. 21.5. "Was I Even There"

"Spell It Out"

In the video, the band members spell out the word "LYLE" with their bodies, a la the Village People and "YMCA." They also do the famous Monkees shuffle. The word "AIVILO" flashes across a computer screen. "LYLE" is the user name for the computer at Safari Savings & Loan, and the second word—"Olivia" spelled backward—is the password.

Had a dream one night,
and I didn't look twice-
Mother Goose stole the canes from the three blind mice.
Well, the four corners lie
in a five-alarm fire-and six feet under is my heart's desire.
The seven deadly sins
ate a hole in them all-
and a cat may have nine lives,
but I watched ten little Indians fall,

Ten little Indians fall,
Ten little Indians fall.

You'll get over me, baby
when you're under the gun.
Whatever's left over,
you'll know I'm right for once.
Instead of giving up,
don't let it get you down.
You and two is forward,
I'll be back on the ground.
I'm here when you need me
and there when you want it,
and I may be wearing out, but I watched
Ten little Indians fall,
Ten little Indians fall,
Ten little Indians fall.

Set 'em up
just to knock them down.
You may think you're too cool for words,
but let me spell it out,
Let me spell it out,
Let me spell it.

Fig. 21.6. "Spell It Out"

"Ianyi"

This video emphasizes the importance of reading a certain book, and it also shows you the broken Ianyi stone. The book is *The Ianyi Stone and Other Living Myths* at the library.

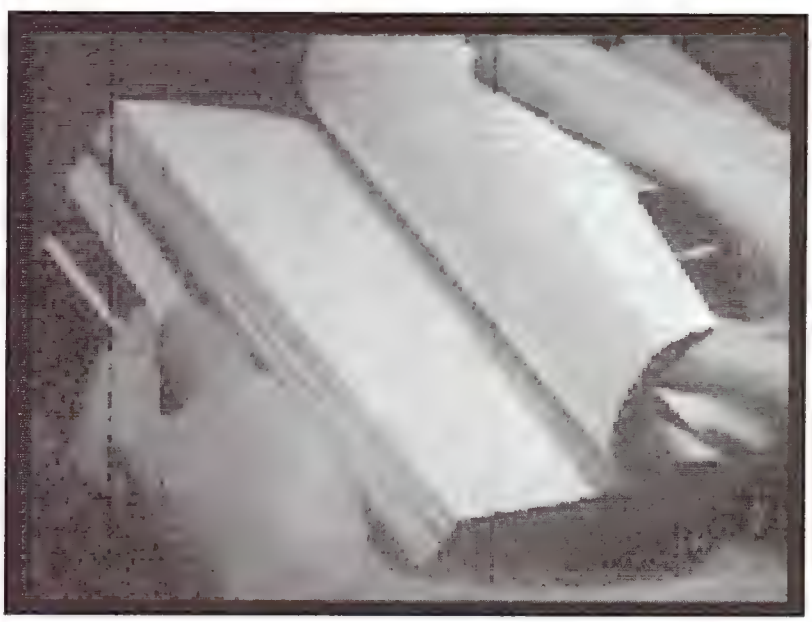


Fig. 21.7. "Ianyi"

From the dark of a furnished room,
You surface like a missing person.
Cover your eyes,
Block out the sun,
Live in the shadow
For so long.

Breath of life...Ianyi.
Read like a myth,
Won't save your life.
You run and hide.

From the heat of the desert sun
she rises like a mirage.
Cannot trust your eyes,
Look away.
A book on a shelf,
'til she's gone.

The breath of life...Ianyi.
Read like a myth,
Burn the pain!

"Alone Inside"

The visuals in this video prompt you to examine the headless statue in the cemetery, and the lyrics tell you what you need to do. You must put the red rose from the Cyclone Cafe at the statue's feet, and then click each of the toes from left to right. This opens a secret compartment in the base of the statue.

Fig. 21.8. "Alone Inside"

There is a place she guards, she feels she's all alone inside.
One day she lost her soul, now this place she calls her home.

It's quiet, it's haunting, there's a howling from the wind.
Although no one likes it here, they're dying trying to get in.
Offer her a flower and place it just right.
One by one there are ten to touch so touch them left to right.

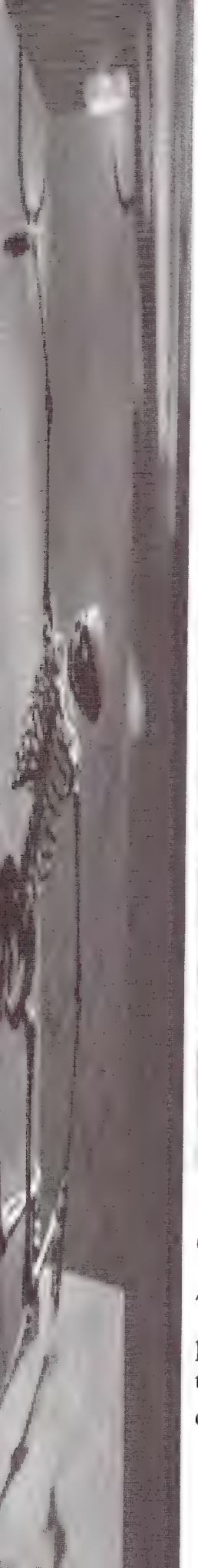
"Watch out," she says. "Watch out," she says.
"I'm watching out for you."
"I know," I say. "I know."

"Move without Thought"

This video provides a visual clue to the front-door lock at Safari Savings & Loan. The three numbers flashing by—11, 12, 13—must appear in that order in the center of the puzzle.

Fig. 21.9. "Move without Thought"

People enter,
Don't come out.
Never a scream,
Never a shout.
Just disappear



Into the night,
No wonder then
We're full of fright.
But something keeps
Me coming back
In spite of fear
Of sudden attack.
I feel the draw
Of the canyon dark
Where shadows dance
And lightning sparks.

My feet move without thought
To the cliffs so sharp and steep.
My will has no defense
Against these urgings dark and deep,
Against these urgings dark and deep.
And I need to know
What secrets this hell mouth keeps.
If I descend, will I ever see,
Will I see the light of day?
Will I see the light again?

"Know Your Enemy"

This video provides two different clues. The first clue is for solving the pressure gauge puzzle in the gas station garage. The black car driving away, the same one in the gas station, has the license plate "230," and this is the correct pressure that's needed to work the compressor.

Fig. 21.10. "Know Your Enemy."

The second clue is also visual: Each of the symbols for the seven suspects for Darkcloud appear. For a complete list of these symbols and the characters they refer to, see the "Know Your Enemy" section in chapter 12. You have to watch this video before you can solve the puzzle.

Every moment that you might steal,
Lonely places can reveal.
The only way to win at this little game now
is to know your enemy, and to trust who you can.

There's evil, there's madness, behind those baby blues.
He's pulling all the strings, he knows just what to do.
There's no time to worry and no place to hide.
If you don't watch out, you'll end up taking your last caddy ride.

"I know," I say," I know."

Part Three
The Making of Shivers Two

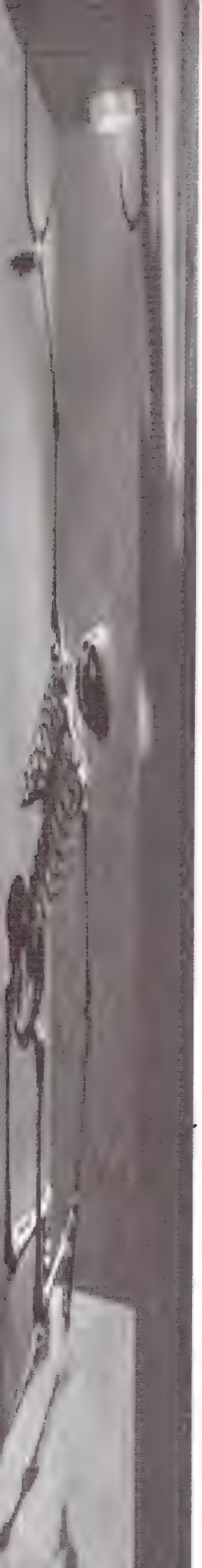
Chapter **Twenty-Two**

An Interview with the Production Team

It was almost the same production team that put together the original Shivers for Sierra which returned to make *Shivers Two*. I spoke with five of the leading members of the team in mid-February 1997, in the midst of the final beta-testing and debugging of the game.

The *Shivers* team has clearly developed a friendly camaraderie and mutual respect that infuses their work and, ultimately, the game. Everyone I spoke with seemed genuinely honored to be part of this production team and grateful for the opportunities this series has provided. The chemistry that developed during the making of the first game carried over into the second, allowing everyone to accomplish more and better work and in less time, which is a good thing because delays at the beginning shrunk their already tight schedule from twelve months to nine.

I spoke to the production team about, among other things, the Native American religion that the game's story is based on, what they learned while working on the first *Shivers*, how they wrote the songs and filmed the music videos, how the art was created, the closed-captioning in the game, and what challenges and opportunities the new panoramic display engine offered.



Marcia Bales: Game Designer

Marcia Bales is the creator and designer of both the original *Shivers* and *Shivers Two*. The original *Shivers* was her first adventure game, and it was based on her main hobby and interest, archaeology. The story in *Shivers Two* also has its roots in archaeology—based this time on the Native American cultures of North America rather than Central America—and it includes a new and very '90s twist: The player's "friends" in the game have formed a band called "Trip Cyclone," and as you play, you view ten of the band's music videos. It's an odd combination perhaps, but it reflects the eclectic interests and goals of the game's creator.

"One of my hobbies is the study of architectural ruins," Marcia said. "And I've been down to Central America and really loved those a lot, and I've always been so fascinated with the ruins we have here in the United States, the Anasazi ruins. No one knows why the Anasazi disappeared. It's such a great mystery. And I just thought, well, what if that mystery were still in existence or could happen today? What would happen if magic caused them to disappear?"

Many scientists speculate that a major drought lasting 20 or 30 years may have been responsible for the decline ancient cliff-dwelling Indian societies, which date back some 25,000 years. The oldest-surviving cliff dwellings date back to the first century A.D., but there are no written records. So as yet there's no consensus on what happened during the 13th and 14th centuries to completely wipe out the enormous, sophisticated Native American civilizations who used to populate the red-rock canyons of modern-day New Mexico, Colorado, Arizona, and Utah—the Four Corners area.

Marcia explained, "When you go there, everything seems so mysterious and solemn. When you go in those canyons, it makes you feel like you've been transported. I went and visited the area, and I realized that some of the Indian cultures down there claim to be descendants of the Anasazi. They all can't be, of course, and they don't all claim to be, but a couple of them do, so I started looking into their cultures.

"The Pueblos believe this, but the ones who make the most vocal claims are the Hopi. I don't know that anybody's contesting that. It's very likely. So I started studying them and all those cultures because basically they have a lot in common."

In addition to reading more than 30 books, Marcia spent a week in northeast Arizona visiting the Navajo and Hopi reservations and the national Hopi museum there. She hired a couple of Navajo guides to take her around, and she was honored to be invited into several homes. In general, the Native Americans don't like to discuss their religion and ceremonies with outsiders, and she sometimes had a difficult time gathering information. In fact, the Hopis no longer let strangers attend their kachina festivals, and they officially haven't allowed anyone to take pictures of their reservations since the early 1960s. Marcia said little has changed since that time—there is no electricity or indoor plumbing, and many of the local roads are unpaved.

For the Hopis, and the Pueblos to a lesser extent religion, is centered around the kachinas.

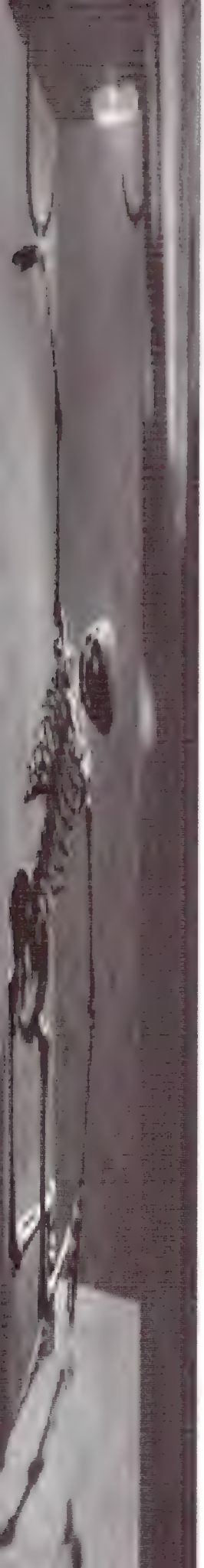
"Kachinas are spirits who act as intermediaries between humans and God. During festivals, men dress up like kachinas with masks, and they become the spirit."

Kachinas are often tribal ancestors, as well as spirits from the mineral, plant, and animal worlds.

"The Hopis have over 200 alone, and new ones are created all the time, since every family hopes its ancestors will become kachinas. It's very sacred to them, very solemn, very religious. They don't take it lightly at all."

Prayer sticks, or bahos, are also an important part of kachina festival ceremonies, and they act like "tangible prayers." Most of the prayers focus on the weather, the crops, or the building of homes. There are also kachina dolls, which are not considered sacred items.

"These are created as teaching tools for children to learn who the spirits are," Marcia said. "When the festivals come, they are given to the children so they will learn what the kachinas look like. People also have them



as charms in their home—for rain or for beans, the main staple of food—hanging in their kitchens."

You can buy kachina dolls in stores in the Southwest, but these are often not authentic, Marcia said. However, when they need money, children do sometimes sell their kachina dolls to tourists.

As she researched the Hopi culture, Marcia realized that she didn't want to make the kachinas in the game evil, or have her game tied directly to a particular culture. That's when she created the idea of an Indian shaman who becomes an evil spirit—he's the one who manipulates Max Wharton and corrupts the kachinas.

"I didn't want to be specific and offend anybody," she said. "I tried to be very generic about that whole culture. In the game it's all pretty mystical anyway. It doesn't really narrow in on anything.

"The character of Darkcloud uses kachina masks that look nothing like the traditional ones. And that's intentional. We did not want to offend anybody. In Pueblo culture, all their kachinas are benevolent. However, our character of Darkcloud has taken this benevolency and twisted it.

"The back story for everything that happens in the game is based on a true story that the Indians believed—that all the creatures on the Earth emerged from this hole in the Earth called the Sipapu. And to the Anasazi—this is where I take a quick departure from what they really believe—they gave the Anasazi the charge to guard this Sipapu. They were given this Ianyi stone that was supposed to give them extra power to guard it. And that was where they got the power to turn people into petroglyphs in order to help protect the Sipapu, which is the hole in the Kiva—that's the real Sipapu."

In the game's back story, "raiders" tried to take the Ianyi stone to gain its power, and over the course of these struggles, the Anasazi villages and people were destroyed. Shaman used the Ianyi to turn his enemies into petroglyphs, and then he broke the Ianyi in two, hid the pieces in the canyon, and sacrificed himself to the Sipapu.

"That story is basically my explanation for why everybody left that area," Marcia said.

At the start of the game, the ancient Anasazi shaman who has protected the Sipapu over the centuries is manipulating Max Wharton, so that Max will bring the two halves of the Ianyi stone together and the shaman can come back to life. It's your job as a player to gather the dispersed prayer sticks, call the spirit, bring together the Ianyi stones, and rid the Kiva of the evil Darkcloud.

So how did a bunch of young musicians get caught up in all this?

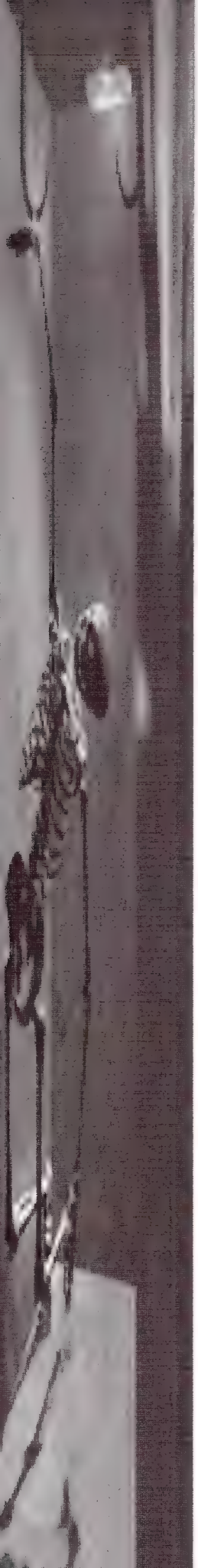
"Does it seem kind of convoluted?" Marcia replied, laughing, when I asked her that question.

"Part of it is you, personally, the game player, needs to have a reason that compels you to get involved in this mystery. I think that's foremost in a game. You need some reason to be doing the life-threatening things that you're doing. The reason is this band, who happens to have a similar name to the town. When you see the videos, you get to really like these band characters. The videos are interesting, and soon the members of the band seem real to you. And you think, boy, I really want to save these guys. That gets you, the game player, into what's happening, so you're not just a casual observer."

The game has 10 videos, and each contains some verbal or visual clue to a puzzle. So the videos are not only stand-alone movies that are fun to watch, but they are important in terms of game play.

"Actually, I wanted a lot more," Marcia confessed. "I wanted all the clues to be in the music videos. That was just like—you know, it was a wonderful thought, but it was way out of the question for actually producing something. You couldn't technically do it. It's not like we were taking music that already exists. We had to write new existing music, with words that fit in the game play."

Marcia decided early on to throw open the writing of the song lyrics to the entire *Shivers* team. "It would have been difficult for me," she said. "I have a tendency to take everything really seriously. I want everything to be scary, and I want things to be suspenseful. What I did, though, was I wrote all the things that I wanted to be conveyed in the songs—you know, loose visuals—and I said I want this clue and I want this feeling. I want to



get this part of the story into the song. Then we put it out to our team members, and they wrote the lyrics. And they did great. I mean, I just couldn't believe it.

"We had one guy in particular—he's just kind of quiet. He's a very good artist—Phil Doyle—and man, he just, I couldn't have paid somebody $50,000 to write something better. He wrote the one called "Was I Even There," and it's pretty incredible. This is my favorite one. It kind of ends up being the theme song at the ending."

In addition to adding the music videos, Marcia wanted to improve the game play and the interface of *Shivers Two* in several ways. Many of the improvements in the new game came about because of the comments of gamers online. There was no map feature in the earlier game, *Shivers Two* does have one, allowing instant access to any previously explored part of the town. Also, the Flashback feature was very popular, so they put it on the tool bar, making it easier to access.

Marcia added almost sheepishly, "We also learned to stay away from mazes."

One of the most interesting changes in *Shivers Two* is the online-chat feature, which allows players to log on to the Internet and talk online to other people while they're playing the game.

"Users love to talk about the game and their experiences, so we created this chat feature," Marcia said. "You can talk to someone while you're playing. You're not playing against them, you're playing with them. The game is not online, but the conversation is. So they could both be in the police station, say, and one of them is looking for something and the other one's helping them out. It's kind of nice, too, because after you sign on and put the window away, all you're seeing is a little text on screen."

The inspiration for including the chat feature was Sierra's online poker game.

"We had a huge community of *Shivers* players," Marcia said. "We think that's what sold it the first time around—the online gamers who really liked it. And there was one week I think we had something like 700 posts —it might have been on the Sierra chat—from people who were just

helping each other and asking for help. It was very well-received online. And so we thought, well, if they're going to go to the trouble of talking to each other online, let's make it really easy for them to play with each other. And we thought that would also extend the experience, too, as far as finishing it and then going to play with somebody else and enjoying it vicariously with them for the first time."

Marcia also adjusted the puzzle difficulty in *Shivers Two* in response to gamer feedback.

"I had a couple puzzles that were probably too hard," she said. "They were too hard and maybe tedious. And so last time I had puzzles that ranged from about one to ten. Let's put them in that range. And this time, I think, they're more like from three to eight. I put them more in the middle range. There's still that varying degree—you need to have some successes."

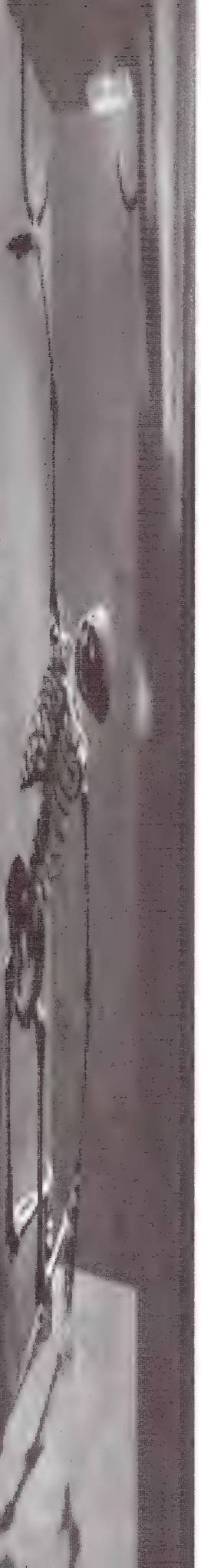
Marcia created all the puzzles in *Shivers Two*, with feedback from the team and with a lot of help and advice from Jim Geldmaker, *Shivers*'s puzzle programming guru.

"My team members tell me if something is too hard or if they think it's a good puzzle," Marcia said. "We manipulate all the pieces ahead of time with little cardboard pieces that we're moving around. Jim Geldmaker, who is programming all the puzzles, has come up with some better solutions for some. Or I had asked for something that was pretty hard, or a little harder to program than we originally anticipated, so he helped me make adjustments."

One thing players enjoyed about the original *Shivers* was the game's setting, the weird and wacky museum created by Professor Windlenot.

"People liked the oddity of the museum, how it was a place they would like to visit. So this time I made an intriguing town, where everybody is a little eccentric. The previous game, had one individual who was eccentric, and now I have a whole town of eccentrics. If you're going to play a game for 40 or 50 hours, it's kind of nice to ruminate over who these people are, who's populating this place.

"I wanted them all to be a little on the odd side. So even that gives you a little feeling of disquietness and a little discomfort. You hear their voices



on the phone messages, and you read about them and think, 'Hmmm, which one of these are Darkcloud? Which one of these could be Darkcloud?'

"It makes it more interesting. We're in a game environment, after all. And it needs to be a game. I worked really hard, and the artists came through with flying colors. I think Guy [Whitmore, the composer,] has gone to a new level."

The other significant change between *Shivers I* and *Shivers Two* is the way players move through the environments. Players will immediately see the difference: You can stand in one spot and turn around 360 degrees, looking up to the sky and down to the ground in smooth, flowing, high-resolution pans. A new panning engine was combined with Sierra's own proprietary game engine, which uses a language called SCI, to create the stunning visuals and allow for nonlinear game play.

"There are two things going on. The game engine itself uses SCI, and we call it the SCI kernel. What you see is the visual display of the panning engine. And as of yet, no one has a game out that has this much freedom of movement. They will. But right now, we're the first that'll have it, and I've got to give credit to Willie [Eide, the lead game developer,] because he found a way to integrate it seamlessly into the SCI kernel. SCI's very good at the game-play part of it—keeping track of all the things a user does, where he goes, and playing animations, and all this kind of stuff. But this is a wonderful display engine. It's very good."

It took Marcia about five months to complete the design of the game, then the rest of the Sierra team came on board. She began designing *Shivers Two* just after the first *Shivers* shipped, in November 1995, and production work on the new game began in March 1996. Because of delays, however, the production team had only about nine months to complete the new game.

So, is there a *Shivers Three* planned for the future?

"I hope so. I know there won't be one immediately. The usual thing to do when there's a series is to put two out within a year and then wait two

years before another one. That's normally the pacing. I think it depends on how this one sells. If this one sells really well, there definitely will be another *Shivers*. I think I know where I'm headed on that one.

"The first one went kind of Central American, and I think I may go down to South America. I'm actually going there this April. So as soon as this ships, I'm going down to Peru and see the ruins down there. So I'll see what inspires me."

No doubt there are one or two ancient mysteries still rattling around the ruins of Machu Picchu that will provide sufficient inspiration for the next fascinating *Shivers* installment.

Ron Spears: Art Director

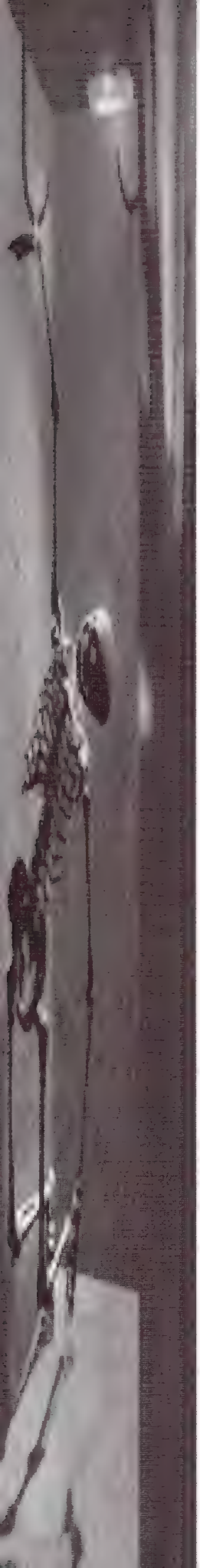
Ron Spears managed a good-sized team of about eight or nine artists (which he calls "the best team in the industry") to create most of the visuals in *Shivers Two*. Like everyone on the team, he clearly enjoyed giving life to the weird town of Cyclone.

"The way Marcia set this up was a lot of fun," Ron said. "She had this very isolated town, and the people never got out of the town, and of course, they've got all their individual personalities and interests. A lot of that was reflected in the buildings that they have.

"In the barbershop, the guy had a real interest in kung fu movies and in China and Japan, but he never really got it right. That was the way most of the people did it—they have an interest in art deco or in a Western theme or in a nautical theme or whatever, and their research didn't really go much beyond a magazine or television, and so they never really got it right. Which is fun. It adds a lot of personality to it.

"We got to take it to a further extreme. We were able to exaggerate the characters. You never really meet the characters in this game, so a lot of the personality has to be brought out by the environment—how they chose to live and how they decided to display themselves, at the barbershop or the bakery or whatever.

"We also bent it more toward the horrific. So things are a little bit scarier than maybe they would normally be. And that was partly to get the



whole mood of the game, the very surreal feeling of it. You'll see that in the bakery—you'll see a whale going after a shark or a shark going after a whale or something, and there's blood, and it's not normally what you'd have in a bakery!"

Ron often worked out the general look of a room or building with Marcia beforehand, using crude sketches, and then he would assign an artist to be in charge. Marcia, however, had a clear vision for the kind of art she wanted. "She wanted a very comic-book look," Ron said, "overly saturated colors and deep, dark shadows." The artists then took these guidelines and created the rooms.

Incredibly, all of the art in *Shivers Two* is original, and much of it began as actual watercolor or acrylic paintings. For instance, the walls of the barbershop are original watercolors that Ron painted.

"The paintings themselves are probably eight inches by fourteen inches, so they're not very big. We just really tried to capture the flavor of the sumi work and the Oriental flavor there, with the dragons and such. The paintings in the bakery were actually done by one of our illustrators, Mark Brill, and he did a wonderful job. Those are acrylic paintings, and they're not very large. All the artwork that you see, all of it, no matter what you see, even if it's a brick texture, is all original."

Ron said they combined the paintings and watercolors with original computer-generated art.

"It's a lot of work, but it's really worth it. It adds to a very unique look. Nothing's worse than going through a game and saying, 'Oh, yeah, number 10 texture off the Texture Universe CD,' which you see quite a bit, actually."

Ron reiterated Marcia's desire for sensitivity toward the Native American cultures that the game's story is based on. He said they wanted to create a fictional world and not appear as though they were trying to represent the actual Hopi and Navajo religions.

"We kind of wrestled with that quite a bit. We took the basic idea and the basic spirit of the kachinas and what they represented, and we made it fit our game. We did not try for any authenticity there. So the kachinas that are in the game are quite different from what you'd see on an Indian

reservation. We wanted to make a game that we hope people enjoy playing. We didn't try for authenticity."

The new panning engine that displays the visuals in the game provided Ron and his team with new opportunities and new challenges—all of which Ron clearly relished.

"It's a lot of fun. The panoramas are great. It does two things, actually. At the nodes, where people would stand and look around, you can see 360 degrees around. The way we did it in *Shivers I* is that we would have to choose the still shots from the different angles that we would stand at. So that cut down the number of shots considerably, and it also gave the viewer quite a bit more to look at, a lot more freedom. You really get the feeling that you're very much in control of where you want to look, which is nice. So in that sense, gaming-wise, I think it's a tremendous advancement. On our end it helped because we could shoot less work and get more for it.

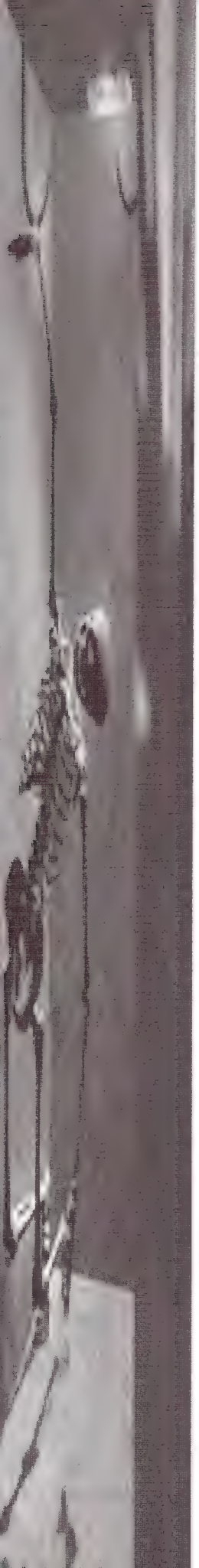
"The trick there is that you couldn't hide anything! Well, with the 360, obviously the camera's going all around and up and down, so it sees everything. The way we did *Shivers I*, you take a shot and if something was just out of frame, you didn't worry about it. It was going to be hidden if it was off-camera. Or you just didn't have to do as nice a job on that if it was going to be off-screen. With a panorama, everything's there."

The program Ron used to create the panoramas is called 3-D Studio 4.

"It's set up like its own virtual little world. It has lights and cameras and everything else. So you can put the camera anywhere you want to and it'll rotate around. It'll literally take snapshots of your scene, and that's what the rendering will be.

"It takes 128 small vertical shots as it pans around. And then it stitches that together, so you wind up with a very long—I think it's 512 by 2,048 pixels—and then that's wrapped around a cylinder within the engine. And so what we actually have is a large, flat, on-the-screen panorama where the two ends meet, basically, seamlessly.

"Now some of the challenges here—which our artists, I thought, did just a fantastic job of meeting—is this is a whole town out in Arizona. We've got this entire town, as well as all the cliffs and the sky and everything else, and that's a huge model to create. Which is a real different



challenge than putting it in a house where you just go room to room, so you don't have to model the entire house at once. You can just model whatever room you're in and just take that image. But with this, we've got the entire town outside where you can wander around, so that presented some challenges. I think that's a unique thing—and a lot of fun, too."

The town of Cyclone is a fictional place, but the artists went on a field trip for inspiration.

"We did go up to Roslyn—where *Northern Exposure* was filmed—just to kind of get the flavor of what an old town looks like and feels like. We went up there for a day and had a good time, took a lot of pictures. I think that helped quite a bit, even though that wasn't Arizona, obviously. It was nice to see how buildings are placed next to each other, and it was fun to see buildings that were at one time meant for something and then, maybe five generations later, they're now a store. We tried to get some of that in some of the buildings here, too. The warehouse is a good example—it's a warehouse now, but before that it was a dance hall."

Though the new panning engine gave the artists another tool and a fresh challenge, the art in computer games is still restricted by the amount of memory available and the requirements of programming. Ron doesn't see this tension being resolved any time soon.

"There's always a real challenge between the programming and the art. We have a great programming staff here, and they have a tremendous challenge in trying to keep game performance up, frame rates, making sure all the flags are correct. And they also need to address the needs of the artists, and of course we're trying to tell them we've got to have better animations, cleaner pictures, and all this other stuff. They're trying to chase that, and we're trying to push them. I don't think it'll ever really catch up to each other. But I do think the art in all games is getting better, and a lot of that is program-driven.

"We're limited to a palette of 256 colors because we try to meet certain minimum platforms. And of course, as artists, we'd like to be able to push that up and require gamers to have a Pentium Pro 200 with 3-D accelerator cards, but obviously that's not going to happen. So the programmers then have to try to raise the level and efficiency of the program so that we can fit the art into it. They do a great job of that."

In the end, artists, programmers, and designers have to weigh the pluses and minuses of different game engines, depending on what's important in a game. You can tell that Ron is glad about the direction *Shivers* took.

"It'd be fun if we could physically move through the environment, which we can't currently do. If you take an engine like *Doom* or *Quake*, you can move at free will through all those games, but if you look at the textures, they're all tiled. That's a limitation because the expense of the art has to be sacrificed in terms of the game rate, the play rate. We didn't want to do that. We felt the art and the story were very important. So we walked away from the *Doom* engine and walked toward the panorama engine. What we lost with that was some of the accessibility. We can't physically move through there. We still have to point and click. The benefit is we can produce art and graphics that *Doom* and *Quake* can't touch."

Guy Whitmore: Composer and Sound Designer

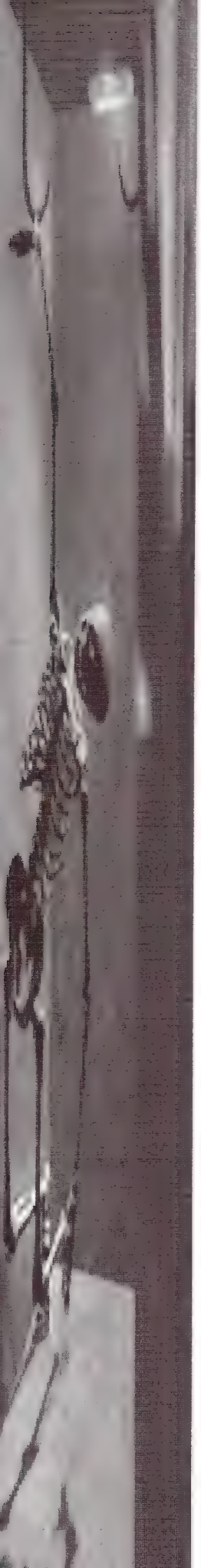
Guy Whitmore wrote all of the music in *Shivers Two*. He also manages two other sound-effects technicians.

Sound and music play an integral role in every adventure game, but *Shivers Two* added the challenge of creating professional-quality music videos with original songs and lyrics. In some ways, it was a dream project for a musician and composer, but the original idea called for around 15 complete songs.

Guy laughed as he described his reaction to the first proposal.

"So in other words," he said, remembering the initial meeting, "you want me to make a full-length rock album here . . . and how many months do I have? The top bands spend a year, sometimes two years, on their albums, and they have a full band. I've got to write and produce and record all this stuff."

Marcia and the production team eventually decided that they would create five three- or four-minute songs, which would then be cut in half to create the 10 videos.



"And even as it was, it's kind of like a full-length EP," Guy said. "It's been a full year of constantly writing music, and producing it. Writing takes half the time, and putting it together, realizing it, and producing it takes the other half. Plus, as sound designer, I'm managing two other sound guys for sound effects. I've definitely had my hands full."

While trimming down the number of songs made sense on several levels—it would be technically and logistically difficult, expensive, and time-consuming to produce more—Guy wanted the songs to stand on their own.

"I wanted to make sure they made sense as five individual songs, five full-length pop songs. They're different enough from A to Z, from the first half to the second half, as far as how the songs develop, and in a few cases the player may not put two and two together. But in a couple of cases, it will be obvious that it's the same song. We're not trying to make it like we have 10 songs at all. They're labeled as different songs in the game for the player's ease to find them.

"The other reason they were cut in the first place into little sections is they wanted short clips. 'Burn the Pain' is over four and a half minutes. We didn't want to keep them for more than a minute, a minute and a half, from game play. They're great little treats, that way."

Guy tackled the songs first before working on the game's ambient music. In this case, the lyrics were actually actually written before the music. Marcia invited anyone on the production team who was interested to write lyrics for the proposed songs and give them to Guy to put together.

"I got a whole pile of them. There were several different versions of each song. Basically, it was great because I kind of went through each one and decided what worked best and so forth. I basically edited them together. Sometimes somebody had a lyric for a song, and I wouldn't have to change a thing. But other times I'd be like, well, I need an extra verse, so I'd add an extra thing or modify it slightly. So I was more of an editor than a lyricist. But I did add a line here and there, so I got lyric credit. There were actually about five different people who contributed to the lyrics.

"Then I just locked myself in my room and started pounding away at the guitar and at the keyboard and came up with the tunes for it."

While he was working on the music, Guy also started to search for two vocalists, a man and a woman. He knew immediately who he wanted for the female vocals.

"I had worked with the female singer, September Luketz, before on *Mixed Up Mother Goose Deluxe*, and she did a great job there. She's a young talented singer. I think she's 14 or 15 years old now. You'll hear she has a very mature voice for a young girl."

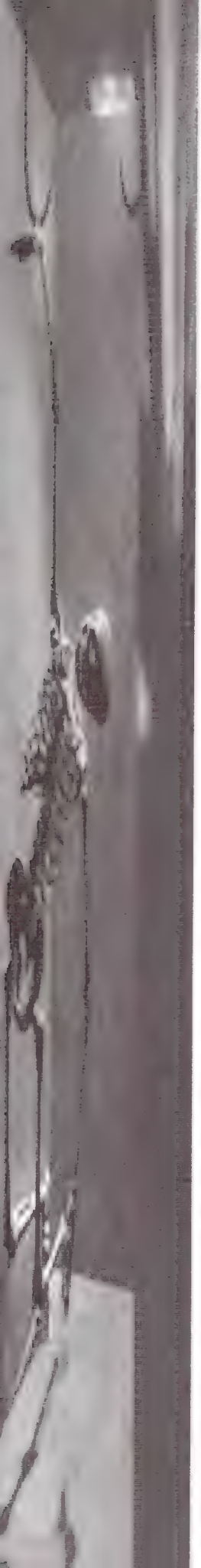
Indeed. Her voice is extremely evocative and haunting, though she herself does not play the female singer in the band. In fact, all of the band members you see in the game are actors—except for the lead singer, Ethan Silrum. He plays Mike Weber in the game, sings all of the male vocals, and plays bass guitar on most of the songs. Guy found Ethan the old-fashioned way.

"Auditions. I went through a whole bunch of auditions. Actually, at first I received tapes. I've gone through the cattle-call way of doing things before, and this time I just wanted tapes. And he [Ethan Silrum] came on the recommendation of another sound guy who worked here at Sierra. So I got a tape of him and his band, and thought—wow, that was excellent. So I brought him in and auditioned him. And then that was it. Once I had his voice in mind, it was much easier to write the songs, too. Once I had his voice and September's voice, I could write all the tunes in the right range and everything."

Ethan has played in several different bands in Seattle, though he was going through a transitional period when Sierra hired him. For his day job, Ethan's a nanny.

"He's a great bass player, and he's looking to get more studio work. I'll think he'll have a great future, probably with a band. He's got a killer voice if someone needs hard-edged singing. I know he wants to make his living at it. He's a great guy, very interesting."

Guy said Ethan plays bass guitar on about 90 percent of the tracks.



"Other than that, everything else is myself. That's why he's really the only band member who's actually in the videos because everything else is me. The drums are programmed, and I played all the guitars and keyboards. Obviously, I wasn't quite the right look they were looking for. I'm 30, and so they wanted somebody a little bit younger. It was a fun way to work things. We wanted to get a live band sound, and I think we got that. We got a decent sampler to get some great drum sounds, and I really tweaked them a lot to make them sound as real as possible. And then we mixed it downtown here in Seattle in a professional studio."

At first, Guy, Marcia, and Wendy Albee, the *Shivers Two* producer, talked about hiring a band outright to record the music.

"In retrospect, that would have been really nice to do. It would have been a lot of fun. We talked about it, and part of it came down to the fact that Wendy said, 'You can do all that, why not do it?' That was the main reason, and I think she was looking to save a little bit on budget.

"The way it worked out, as I wrote the songs, it was actually being tracked. Otherwise I would have had to write demos and then rehearse the band. It was also a time-frame thing. I had a little more control over things in the end, too. I could change tempos subtly if I needed to, even right up to the day we mixed—really get the tracks and line them up as best that I could. It made the mixing process go very smoothly.

"It was an interesting process because while I was writing, I was just throwing tracks down to the computer. Sometimes I would just catch random ideas; sometimes I would start the tape rolling and just play guitar and see what came out. One of the songs is actually one of the improvisations that I did on guitar, using a slide guitar thing, and I modeled the whole song around that track. That particular take became the final thing. It's very through-composed—it's not verse, chorus, verse, chorus. And actually it's becoming most people's favorite tune. The complete name is 'Burn the Pain,' and in the videos I don't know if it'll be called that or not."

Seattle, where Sierra is based, has been the center of a lively music scene in recent years, but Guy didn't want to recreate a typical grunge-rock sound.

"I had a couple bands in mind throughout the process. When it came

to female stuff, I've been listening to Garbage, a little bit of Smashing Pumpkins. Lisa Loeb was definitely an influence on the female end of things. It's hard to say; I guess college radio stuff. Live was another band—definitely in their intensity. I just went to my CD collection and did a lot of heavy listening.

"The music has a hard edge a little bit with some of the guitars, and Ethan has definitely a Seattle sound—he could be a grunge singer if he wanted to—but I didn't take the music totally in that way. I had some hints of it, but I added some more kind of funky loops, funky drum loops and stuff like that, to the mix and added some other sample-based elements to it. Plus, adding September added a different dynamic altogether, and sometimes they sing almost duet-like stuff."

When it comes to the kind of music Guy writes on his own, the songs in *Shivers Two* are definitely different territory. But he had a great time branching out in a new direction.

"I've done other projects on my own and written a lot of music, but this allowed me to take on another face that I might not do on my own. Although the music definitely has my trademark stuff, I could step back. I wasn't the vocalist. I could write for someone else's personality, someone else's range.

"I do a lot of solo stuff, and I have a personal CD out, just on my own little label. It's very different. It's not nearly commercial at all—hardly. It's a little more avant-garde, a little performance-artish. This was a chance for me to write some great, straight-ahead, little bit cutting-edge pop. I had a blast doing it.

"I like to use a lot of vocal samples, as well as other types of samples as rhythmic elements in the music that I write. And it's even more apparent in the ambient music of the game than in these pop songs. For instance, in *Shivers I* there's a lot of times I'll use a little vocal loop as almost a drone. Or an actor just happened to say, 'ba-bu-buuh,' and that became a loop for one of the rooms. I'll take samples of metal clanking, and I'll make that part of a techno, hard-edged drum loop, instead of using, like, a snare drum. There's a lot of that element.

"I don't know if you've ever heard of musique concrete. It's like a 1950s

John Cage term—it's using sound design as a compositional tool, where sound effects become musical instruments. That's the best way I know how to describe it. And, in fact, a lot of times a sound effect will become the launching point for the music itself. I feel just as comfortable putting a bunch of sound effects together as a piece of music. I've done that, too, created a storm with thunder and lightning and rain and everything. But it's all composed and very rhythmic, and it almost has a dance-beat structure to it. It becomes almost a surreal version of a thunderstorm. That's an extreme example of using samples as music.

"More of my stuff is like taking an everyday sound and putting it in a new context. The church is a great example of it, where basically I took a vocal line, which was just a simple descending line, and deconstructed it and chopped every note of what she's saying into different little things, and then made a completely different song out of it. I made it sound like a girls' choir or something."

Each room or building in *Shivers Two* has its own theme music, and Guy took great pains in creating these environmental "songs," so that they continue the theme of the overall game music but introduce new sounds and moods.

"Most of the rooms have a stolen element from one of the songs, and I'll do something weird with it. I do a lot of digital sound processing to those. Right when you're in the hotel, there's this weird little loop. That's actually a 'wah-wah' guitar lick that's in one of the songs, and I pitched it down and time-stretched it. That's the kind of stuff that I love to do. Even though I use very orchestral brass and strings over the top of all that, there's still that almost industrial element. Industrial's not a bad word, you know. Industrial ambient, I guess."

Not only did Guy sample and remix pieces of the songs to create the ambient music, but he also put random elements into them, so they never sound exactly the same way twice. It's a style that he uses in his own music, and it just happens to work very well in CD-ROM games.

"I love working with music loops. That's something that to me is extremely interesting. A lot of the rooms have random elements to them. For instance, the room with the laugh in it [the cafe], you never hear it in

the same order ever. In that room there are two tracks of audio, one of the tracks being five different laughs that you'll hear in any order at random, with random spaces between them.

"Almost every room has at least two and sometime three tracks, and when the Kiva is all done, that will actually have four tracks of audio—a couple of voice loops that are going to be panned left and right, a drone that's low, and again some random elements over the top of that.

"What I like about that is that it makes the room less tedious. Things don't repeat. And even if it's the same texture over and over, it's not the same thing in the ear. Even though a player may not realize why it doesn't become irritating, a lot of times it's because the exact same thing isn't happening again and again and again. Even though the flow and the texture are the same, it's different enough because of the order that it isn't exactly the same.

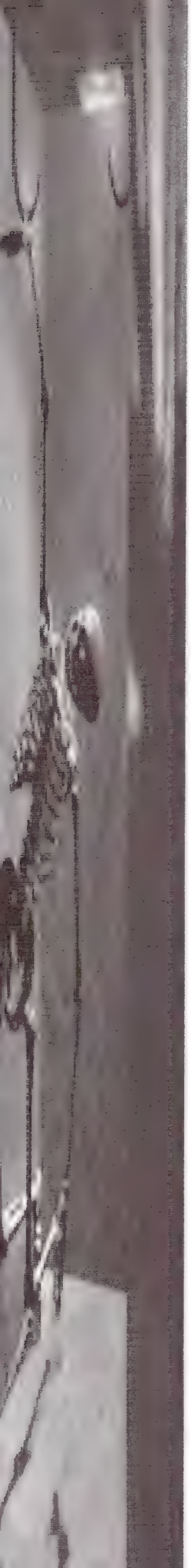
"Even when I make a straight loop, if it's just one track—and there are a number of those in the game, too—I try to make it as seamless as possible so it's not obvious to the player where that point is. Because any time you can hear a point in the music where it might be a loop, it's an attention-grabber. It's like, 'Oh, it's starting again.'"

There is other incidental music in the game that may help the player. These aren't audio puzzles, but audio hints that tell you when certain things are about to happen.

"Norah, the ghost, her appearances are another big audio element. You have a whole sound design underneath her that my partner, Boyd came up with. Every time you hear these elements, you know she's gonna be coming."

In the end, Guy is very excited about the music in *Shivers Two*, and he's very happy to have had the opportunity to create songs for the imaginary band Trip Cyclone.

"After doing this, it's like, wow, maybe I should do a little more pop. It's been a good turn. It's not often a composer gets asked: Go down and write five or so tunes, and we'll hire singers for you and that's what you'll do all day. It was a great opportunity, and I made the most of it. I definitely spent almost every waking hour for those months writing those tunes."



Jim Hicks: Director

For the original *Shivers*, Jim Hicks was a 3-D artist and movie editor, and for *Shivers Two* he serves as the director of all the filmed sequences. It was an opportunity for him to follow his own sometimes dark muse in helping create the look and feel for the game.

Early on in the process, he and Marcia Bales sat down to discuss the videos and how the songs were supposed to contain *all* of the game's clues.

"When we first sat down, she and I first hashed the entire thing out on the back of a napkin and some index cards, and that was more or less the intention that we had. At that point, there were probably about 15 full-length songs. They've since been sort of edited down into five full-length pieces."

As mentioned earlier, the game has five complete songs, cut in half to make 10 videos of about a minute and a half each. While they contain clues to the puzzles, they don't contain *every* clue. One of the main reasons the team decided to limit the number of videos—and to keep them short—was to keep up the pace of the game.

"All along we were really interested in relieving the gamer of any sense of passivity," Jim said. "You don't want to make them comfortable, so you don't want to make them sit for too long. Our whole idea is to continue to make them tense, continue to make them feel stalked, continue to make them uncomfortable in their environment, which is the world that we've created. And in order to do that, we're kind of obligated to keep them moving.

"In and of that, it's my responsibility to keep them kind of off-kilter while they're watching the videos, in the sense that I've created sort of a David Lynchian world within the videos."

Despite the reference to the eccentric director, Jim considers himself more influenced by photographers, than by filmmakers, since he comes from a traditional art background.

"What attracts me to the work of people that I count myself influenced by is that they tend to think less about the camera work than they do about the lighting as I do. I have a tendency to do that myself. I have a proclivity to let the cameras be still and move the lights to create motion,

rather than move the camera around to make the same thing. I really enjoy that. I love the chiaroscuro of light, which means the play of light and dark and, more importantly, the play of the space that divides light and dark.

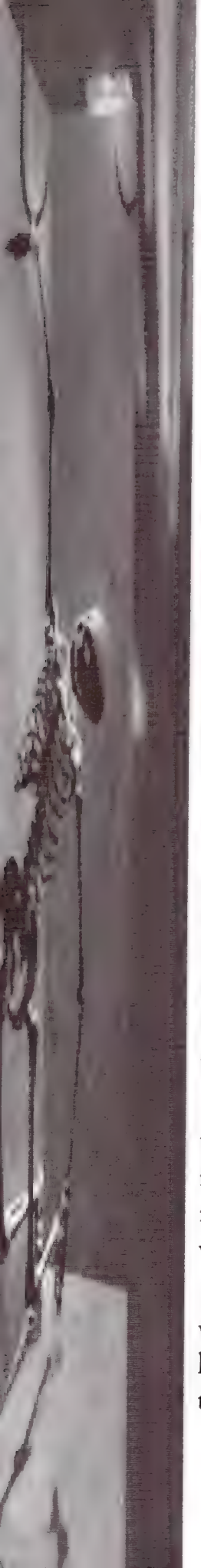
"And I think that with what we're doing—trying to create this atmosphere where you're in a world where things are happening *to* you. You're in a world where you're not necessarily in control. You're in a place that's not normal or not comfortable to you, as well as having these mystical and evil forces around you. Not moving the subject and instead moving the camera, or not moving the camera but instead moving the lights, kind of translates to that same idea, that your environment is in flux while your wits may be the only thing you have left as security."

Despite all this, *Shivers Two* is not a graphic game full of blood and guts. It attempts to scare you, but not with excessive violence. This was a choice made as the game developed.

"This created an interesting challenge, if you will, among all of us—I mean myself and all the 3-D artists and the art director—in that we could have created a world that's very in your face, very evil. We could have gone right at the gamer with our entire arsenal, and there's some fairly dark people on this team—myself included—and I'm sure we could have thrown in the kitchen sink with great effectiveness.

"But somewhere along the way, Marcia kind of made this transition to the idea that there was this overwhelming sort of external power that is encompassing and permeating everything—Indians and Indian mythology included. So that even the people who are evil in the game are evil not so much of their own volition, but by their vulnerability to this greater environmental evil, this thing that surrounds everything, the whole atmosphere of the locale. So there's this malevolent yet sympathetic thing that happened along the way, and it's been an interesting challenge—sometimes very difficult and sometimes kind of easy—to create this idea that things are not so much evil as they are just plain weird, that things are not as violent as they are *affected* by the evil.

"There's this kind of—and I'm not entirely certain that Ron and I didn't take this upon ourselves to add into the personality of the game—this view of locale as an entity unto itself. In football, you would call it the 'twelfth man.' I got this from Marcia when we began creating the game—that the place



wasn't as much evil as it was a convenient receptacle for evil. The physicality of the surroundings takes on a character or personality all of its own."

All of the desert footage in the music videos is original. Jim decided early in the process that he wanted to go down and discover for himself what this landscape was all about.

"I took ten days and drove down from Seattle through Salt Lake City, down into Moab, down through Navajo National Monument in Colorado, through Monument Valley in Utah, and Arizona, and then back up through Nevada—filming every day, everything I came across that seemed interesting without being the things that you see on postcards. I basically just kind of played the loner for a week and a half, winged it from town to town with cameras and tripods in tow.

"I went down there with an idea of not so much grabbing background as grabbing scenery as a metaphor for another personality. I didn't take the band down, but I did go down to film another character in the game, and that character was the desert.

"There were places—particularly when I was driving in some of the really out-of-the-way, tourists-don't-go-there-much kind of areas—that you could truly believe, having looked in all directions, that you aren't even on our planet. There are just some very, very alien areas, not hospitable, not for human consumption. And obviously those are some of the most attractive things to me. There are some shots from Bryce Canyon and stuff in the videos, but by and large, I kind of went in search of the underbelly, and that's kind of what I tried to film."

As with a half a dozen other team members, Jim contributed his share to the lyrics of the videos, but he also wrote the screenplay for the opening movie and part of the ending sequence in the Kiva. He and Guy Whitmore, the composer, worked closely early on to establish the direction they would take in creating the songs and the videos.

"Guy and I had a really good rapport. We are fortunate in the fact that we share a very similar taste in music. So we were able to talk in the same language as far as, you know, this musical thing would equal this visual thing. I have a hard time separating the two of them anyway. I always see

one in terms of the other, and I don't mean that in the sense of just music videos. There's a very symphonic approach to shooting film, and there's a very visual sense to making music.

"It's worked out really, really well. We've had a lot of influence on each other's stuff as far as that's gone. He's made some wonderful suggestions—just conversations I've had with him about direction that led to 'Oh, yeah, how about back in 1983 when such-and-such New Wave band did this? How about something along the lines of that? OK, I'll try it.' You know, we just experiment and clunk along, and the same thing would happen in the other direction, so it's been quite a nice little ride."

Jim began working at Sierra as a conventional artist, from there moved into 3-D art, and with this game became a director. He said his first job out of school was as the art director for *Mr. Rogers' Neighborhood*—work he described as a "surreal experience" that nevertheless gave him "a great education in just the mechanics of the whole process."

"But then again," he was quick to add, "I don't know if you know this, but Michael Keaton is also a former *Mr. Rogers* staff member. He would run the trolley, he was a stagehand."

Jim said that his work on *Shivers Two* is akin to what he always hoped he'd be doing—directing and working in interactive media. He said he's had these interests ever since he was a kid.

"When I was little, I was the kid who made everybody who played in my sandbox jump their toy car over the sandbox four or five different times so I could look at it from different angles! You know, I would do the whole jump-your-car-over-the-ramp but only take it halfway, and then move your head a little and do it differently. I would constantly make my friends halt reality so I could sort of edit in the sandbox. It's kind of always been my intention to do this, not so much as a career choice as just that it goes hand in hand with the way I see things. I feel very privileged to have been given the opportunity to do this. They did a pretty brave thing by putting the camera in my hands. There's something about the way people see things, or something about certain people's personalities, and I suppose I'm among the quirkier." He imagined his bosses were thinking, "So you figure you give

him a camera and you're likely to get weird. You're not likely to get concise or cohesive, but you're certainly going to get strange, and strange is kind of what we were going for, so we might as well give him the camera!"

Willie Eide: Lead Game Developer

As lead game developer, Willie Eide led the programming team that made *Shivers Two* run. It was his job to merge the art, sound, puzzles, and gameplay together into a workable whole, all the while balancing the needs of the artists and creators against the restrictions of memory and the minimum system requirements that the game must be playable on. It was a tough job.

"There's different challenges that face you when you program a game like *Shivers*," Willie said. "There's the challenge of trying to present something new to the user as far as an adventure game, something they haven't seen before. You try and throw in enough new things so the user says, 'Hey, this is a cool thing, and it's worth my money to pay for it.'

"There's the challenge of the technical side, as far as getting all the creative input from all our team members—all the wonderful art and all the wonderful sound—and to still make it fit, shoehorn it into a minimum requirement system, as well as trying to keep an eye on game play. It's a challenge to make it so that the game is not just a pretty picture or a bunch of puzzles, but actually a fun game that the user can play."

One new wrinkle in *Shivers Two* is its panning engine, which allows for a full 360-degree view of the environment.

"It may not be new to the industry, but it's new to us. It's a high-res panoramic engine that allows you to look up and look down, side to side. This is a new technology for us because these panoramas are one megabyte in size—they take up a huge chunk. It's a challenge trying to keep that in memory and making sure the screen gets updated so it doesn't perform sluggishly.

"The panning engine is developed from code licensed from dubMedia. They wrote a very nice graphics engine. It was very compact.

In *Shivers Two*, Sierra also used its own game engine with a language called SCI, and the two engines had to be merged so they would work together successfully. Willie admitted that "it was a tough task" bringing the two systems together, since "it's two different ways to display graphics and two different ways to display animation."

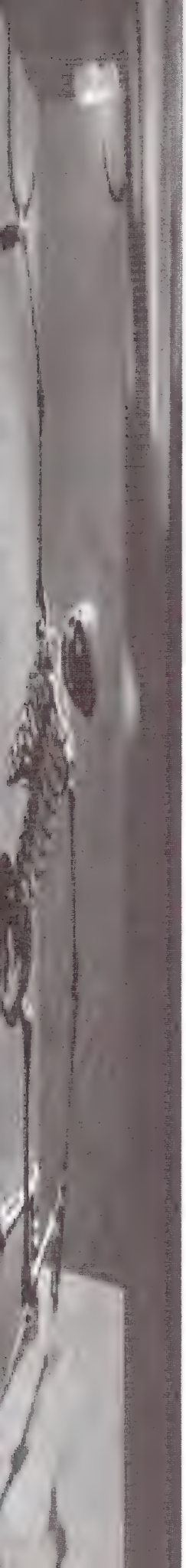
Obviously, he succeeded in working the panoramic engine around the "SCI kernel," and the graphics flow beautifully. But it might not have worked out that way. Originally, Marcia Bales wanted *Shivers Two* to use a real-time 3-D engine (as in *Doom*), and for the first few months of production, that's what Willie was working with.

"We were pursuing a 3-D engine, the same engine that *Birthright* and *Antara* are using. After awhile, I opened Marcia's eyes to the fact that this engine was not going to make it for our adventure game.

"At this point in time, real-time 3-D engines are not quite up there as far as graphics quality. You take a look at *Shivers* and try to imagine that on a real-time 3-D rendered scene, and it just doesn't do it justice. We have some really talented artists and some really elaborate rooms with some really elaborate colors and motifs, and it just didn't match. We just couldn't give the artists justice. They create these wonderful rooms, and then when we displayed them they were pixilated. We just needed to go to something else, especially when a lot of the reviews came back and said [the original *Shivers*] was "graphically stunning" and all these other accolades about the graphics. For us to totally abandon the look of the graphics would have been, I think, improper."

Another new feature in *Shivers Two* is the way the sound operates within the panorama.

"I call it 'PanAudio'. It's not true 3-D audio, obviously, because we're not a true 3-D game, but it takes a step in that direction. I can attach a sound to a particular element within the panorama. We do this primarily with the telephones. If the phone rings, you can tell by your speakers if it's off to the left of you or off to the right of you. And as you get closer, obviously it gets louder. If you have your back to it, we have the volume set at 50 percent, as



if you can only hear about 50 percent of the volume. Then as you turn around, it gradually gets louder, until it hits the maximum volume when it's right in front of you.

"So that's something that we built from scratch, but it really takes a lot of processing for it because we're updating the panorama, as well as updating the volumes—the percentage of how much sound comes out of your left speaker, how much sound comes out of your right speaker."

Being a programmer means constantly having to grapple with the limitations of whatever you decide will be your minimum required system. And this decision has many implications for who will eventually buy your game.

"Being an adventure game, and being somewhat of a family-oriented adventure game, we still need to appeal to the Windows 3.1 customer. We still need to appeal to those people who aren't serious gamers and who don't go out and buy a new machine every two years. It's still a leap in technology, but we're still pushing the envelope as far as 'OK, how much can we actually fit on this machine?'

"In terms of the original *Shivers I* crowd, we did hit the adventure gamers, the ones that go out and buy 10, 12 games a year. But we also hit the people who aren't hard-core, the people who just like to sit down and play a good game, have a good story, and do some nice puzzles. So we hit a broad range of users. We have to keep our original customers in mind when we develop this new technology, and we just can't come out and say, 'OK, you need a 3-D accelerator card, you need a Pentium 166 to play our games.' It's tough.

"And on top of that, Win 3.1 has never been a great game platform, ever. So that's why people developed for DOS, and now they've developed for Win 95. There weren't too many great games for Win 3.1.

One thing the new panning engine has done is change the feel of the game in comparison to the original *Shivers*. Willie calls *Shivers Two* "bigger yet smaller."

"What I mean by that is, in *Shivers I*, when you walked into a room, let's say there were three different nodes in that room. From a node, you

can look every 90 degrees—so you can look straight, turn right, turn left. So in a particular room, you might have 15 or 20 pictures. With the technology of *Shivers Two*, the panorama, we're able to put two panoramas in a room and cover it totally."

Another new feature that may make *Shivers Two* quicker to play is the map. It allows you to go anywhere you've already explored immediately.

"In *Shivers*, people would be up on the third floor of the museum and say, 'Oh, I need this, this is down on the first floor of the museum.' And they would have to click a minimum of 32 clicks before they got down to the first floor to open up this shelf so they could get a pot out. What we heard from users was—well, you know, that was great the first time looking around, but once I wanted to go down to the first floor and get my object and get back up to the third floor, it was kind of irritating."

Willie said he and the other programmers were very involved in puzzle creation and implementation.

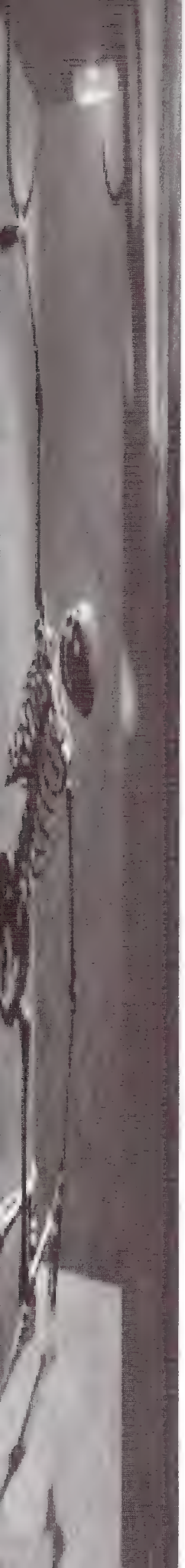
"It's an interactive process between the artists and the designers and the programmers in terms of puzzles. In fact, I have one developer where all he does are puzzles. He's my puzzle expert, and that's because he knows what to look for, he knows how to manipulate the art, how to tweak the art to get it so we can process the puzzles in the least amount of time."

The designers come to the programmers early in the process to review what kinds of puzzles are possible and which would be too difficult to do. For instance, in *Shivers Two*, because of the game engine, arcade-style puzzles weren't an option.

"I don't think there's any type of puzzle that we can't do. It's just a matter of, 'OK, how can we pull this off and make it look really smooth, so it's not so choppy?' For instance, we can't move 60 pieces of art for animation on the screen at one time, those types of things."

One feature that's a bit unusual on *Shivers Two* (which was also in *Shivers I*) is the closed-captioning. Willie is the person who worked to include this feature, and for a very personal reason: His parents and two of his brothers are hearing-impaired.

"The first product that I ever worked on—on the development team—



was *Dr. Brain*, and that was basically my first product here at Sierra. Obviously, *Dr. Brain* is a wonderful product; it won a Codie Award. But when my parents and my brother came to visit my house, and when I was showing them the game, some of the puzzles were quite difficult for them to solve because they couldn't hear the instructions. I suppose they could have read the user's manual, but everything was in hints, some of the puzzles were musical puzzles, and so on and so forth.

"I wanted to be able to build a game that my parents could play, that my brother could play, that they could sit down and turn the captioning on, and whether it is a musical puzzle or something else, that there's enough information there that they could solve it.

"I've always been aware of hearing-impaired customers, as well as people who are color blind. I go up on the bulletin boards, and I read about user's complaints—not so much with Sierra games, but with a lot of other games.

"I grew up with captioning my whole life on the TV. That's something that I'm very aware of. In my family, before closed-captioning came about, the TV was just something that I myself and my other hearing brothers and sister would watch. Once captioning came about, that kind of opened the doors to millions of hard of hearing or deaf viewers. I'm all for getting this game out and into as many hands as possible. I know that there's a market out there for people who are hard of hearing. You put this little bit of effort into it, and you do get press. You get people like *Home PC*, who are very interested in that fact, as well as people making recommendations like, 'Hey, this is a good game because it has this feature.'"

Creating closed-captioned text is not difficult, since the game engine has a display-text feature. However, depending on how much dialogue there is, closed-captioning can be a major commitment.

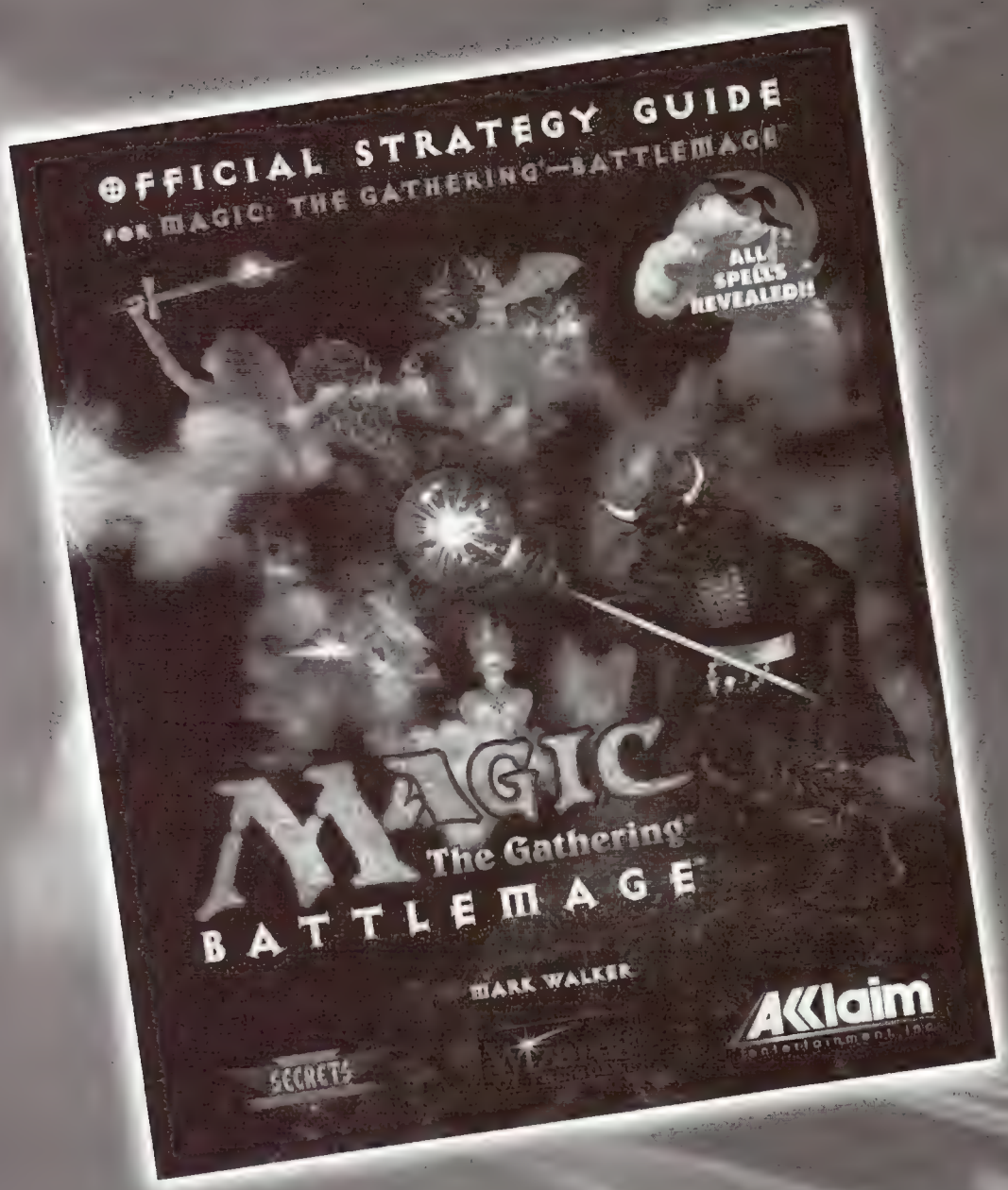
"*Shivers I* was very easy. Other than a tape recorder and a couple of movies, that's all we had to caption. It was very, very simple. The complexity went up tremendously on *Shivers Two* because there are over 80 phone messages in the game, as well as lots of dialogue and the music videos, which have clues in them. So I did build something new into the closed-caption-

Two. You get into other games that are nonstop talking, nonstop dialogue of some sort—it's quite a resource for them to undertake."

Nevertheless, Willie hopes that closed-captioning will one day become a standard feature on computer games, even though "that always seems to be one of the last features to make it into a game."

It was very helpful that virtually the same production team worked on both the first and second *Shivers* games, Willie said. Not only did he feel that the entire Sierra team was incredibly talented, and that it was "an honor working on this product with them," but he was glad to be working with friends.

"You know people's personalities. Many of us are friends outside of work. You know when someone's having a bad day, and you can pick them up. You can show off what you did for the day and not feel like you're showing off or boasting about what you can do. But you're just kind of proud of what you're working on. It is kind of nice having the same team, having the cohesiveness and camaraderie of knowing these guys for the last two years."



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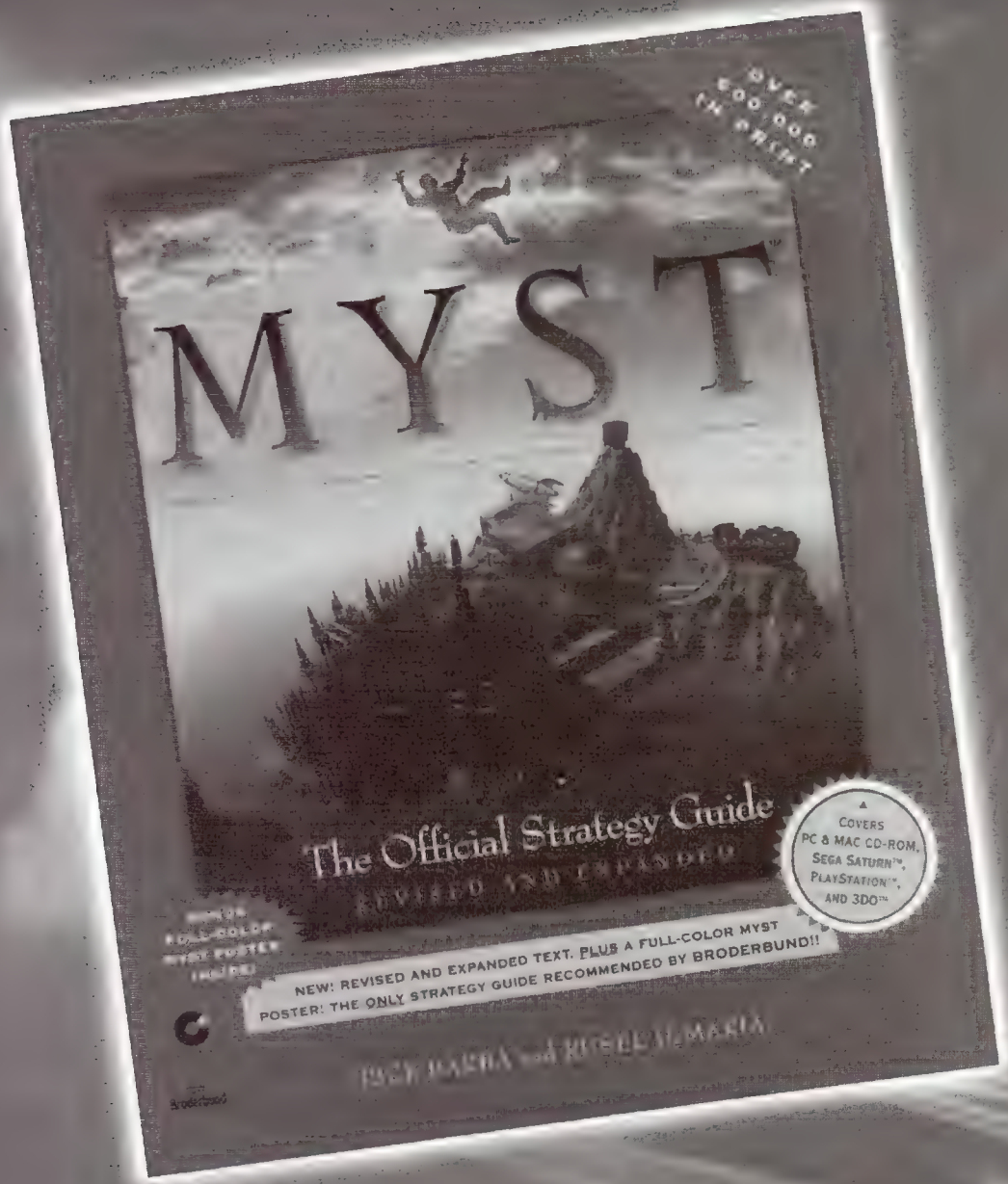

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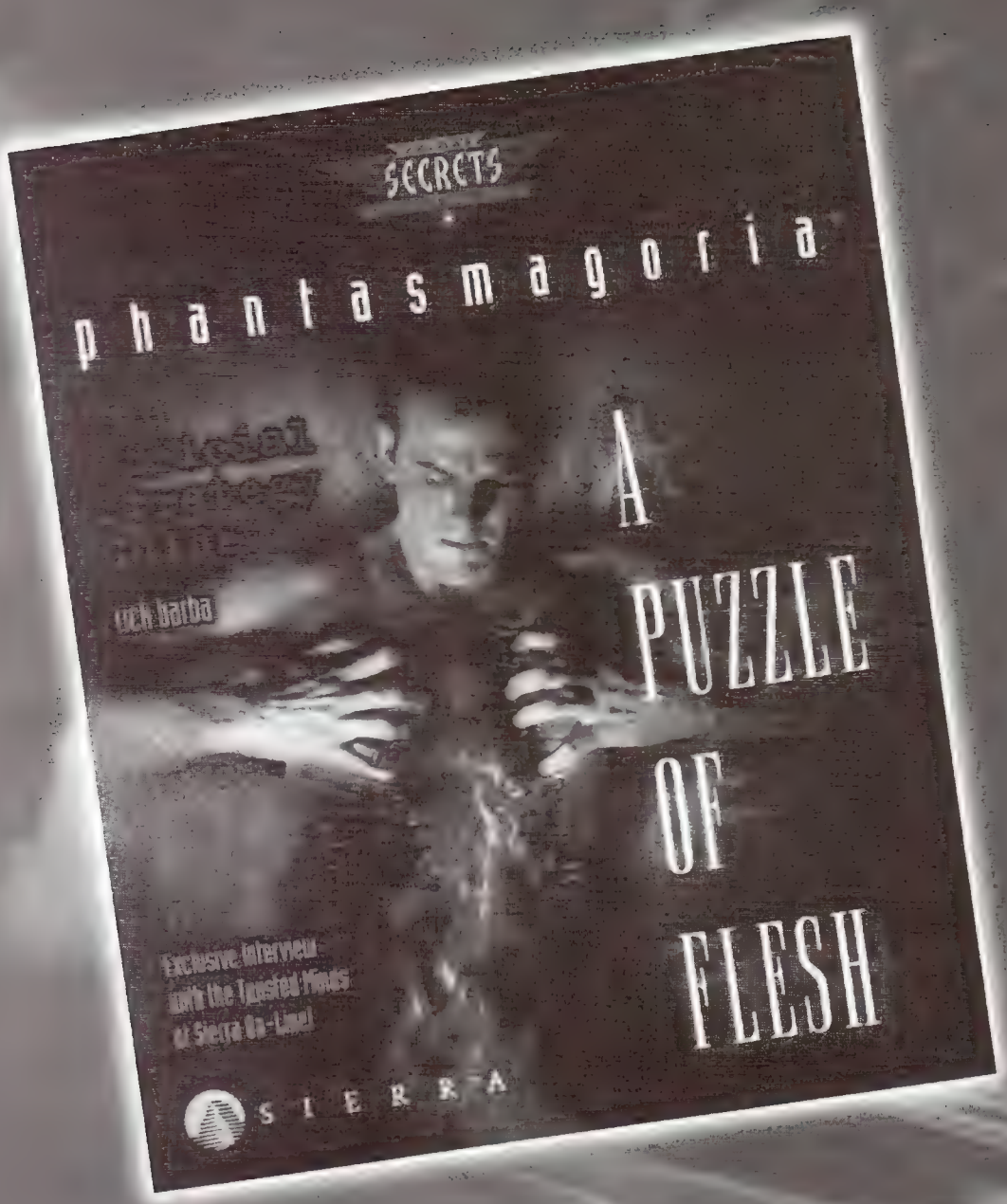

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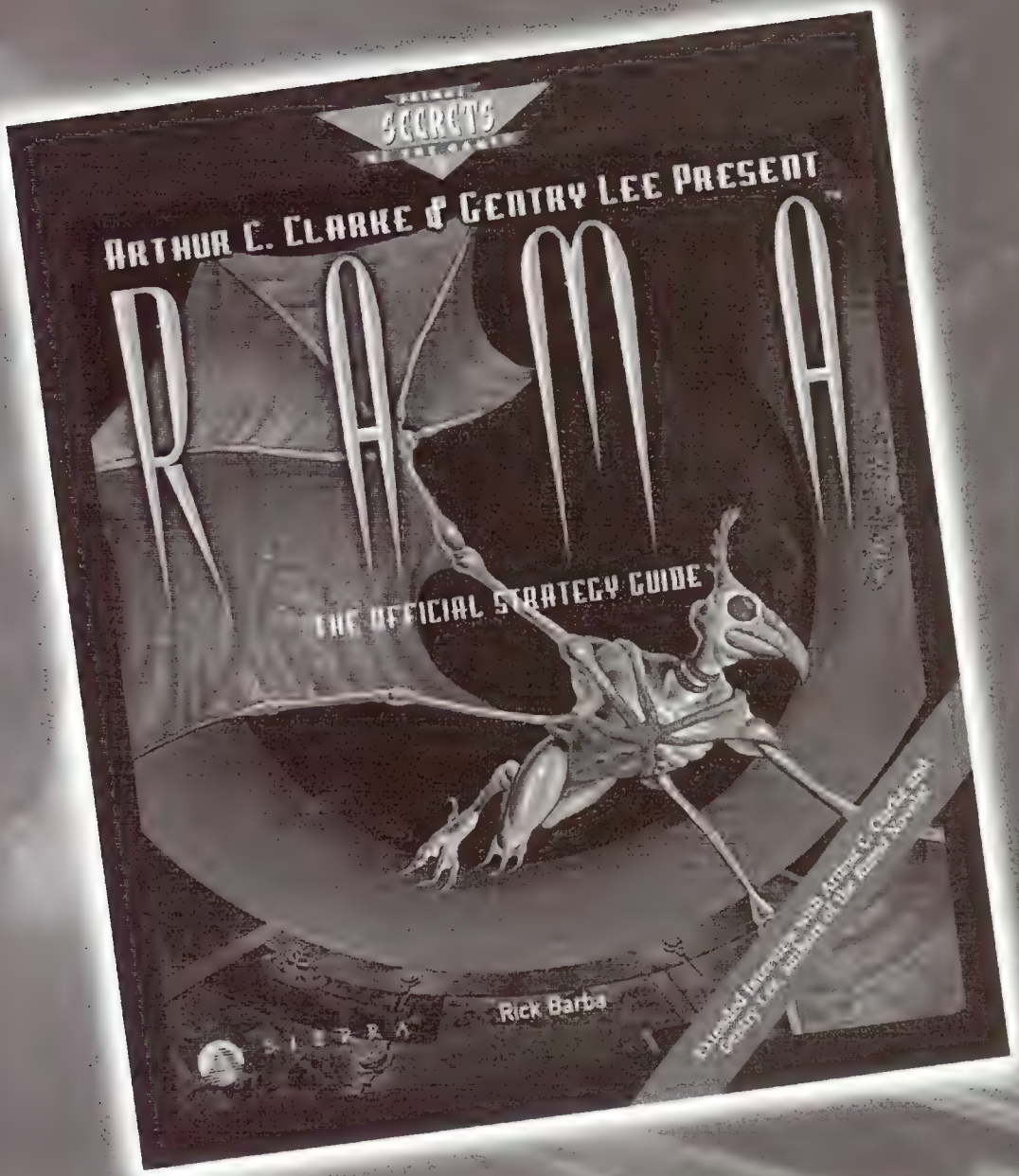

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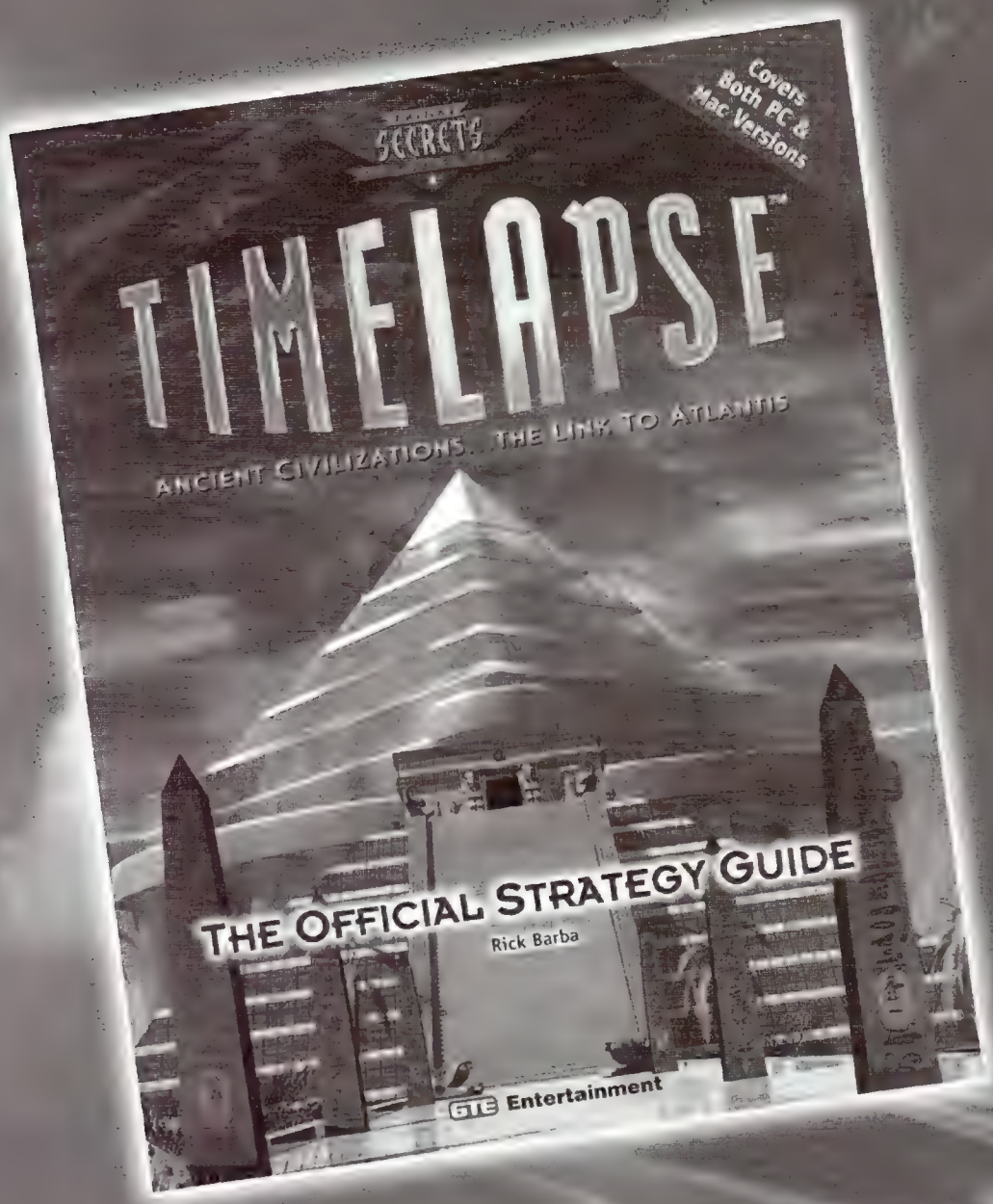

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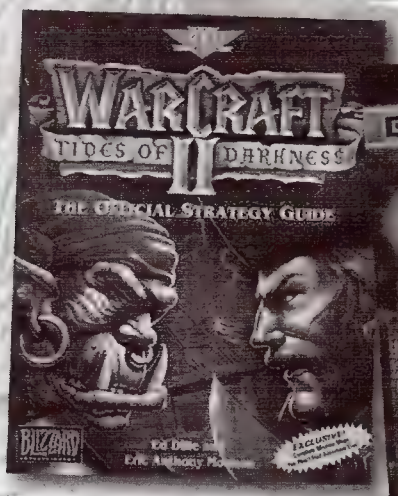

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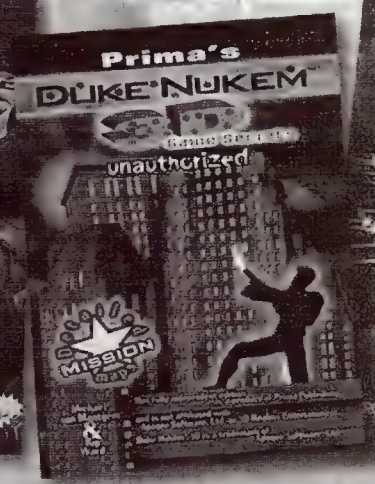

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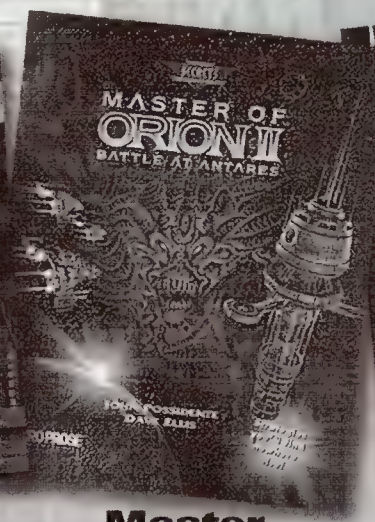

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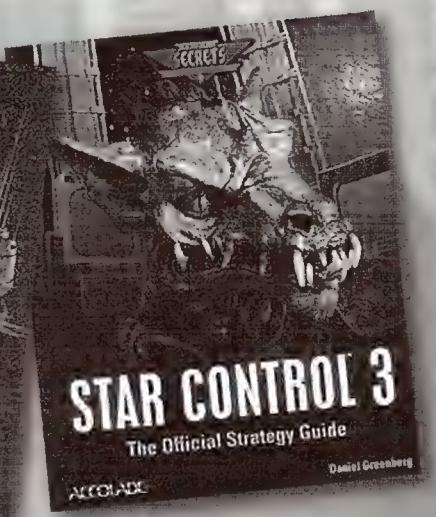

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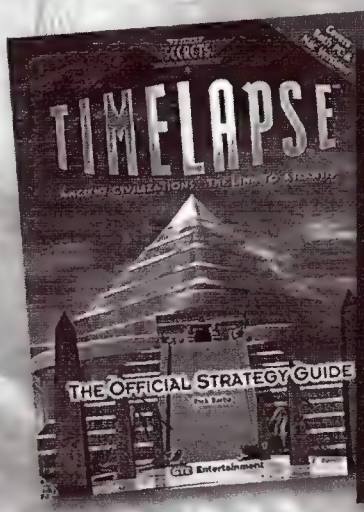

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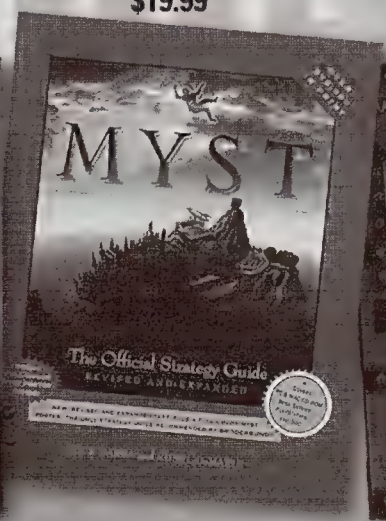

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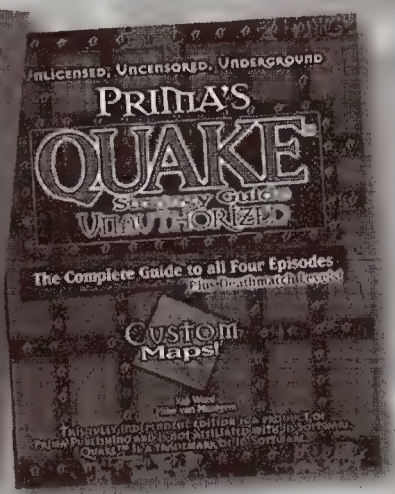

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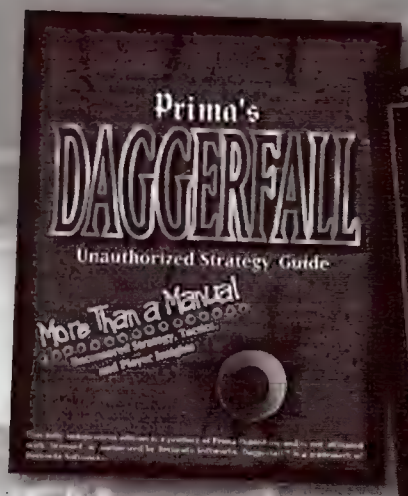

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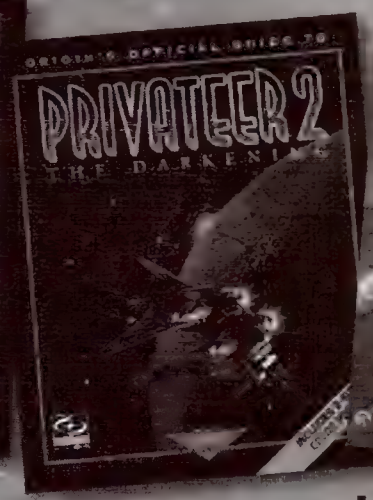

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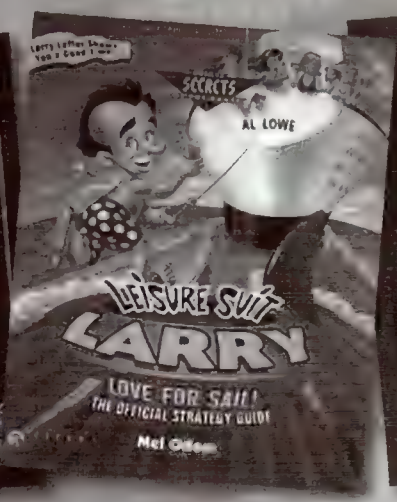

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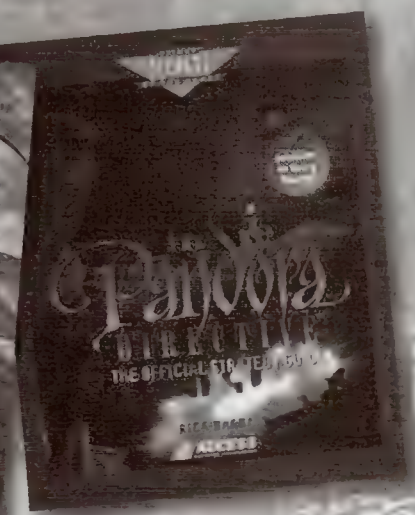

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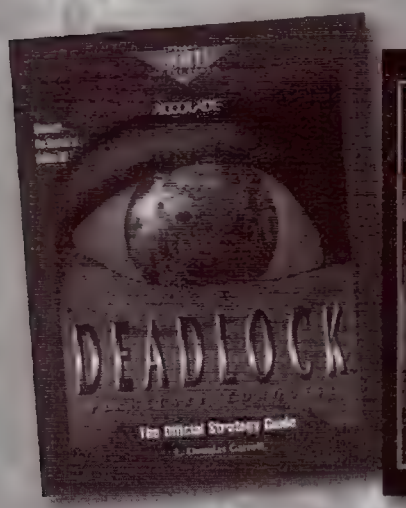

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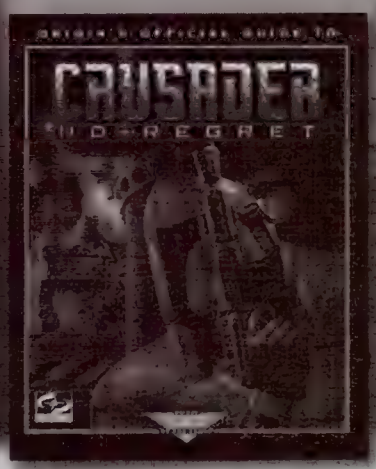

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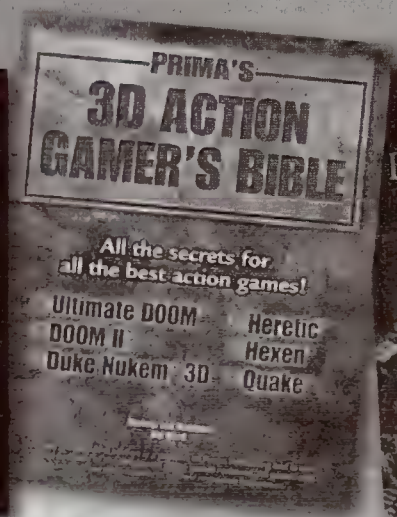

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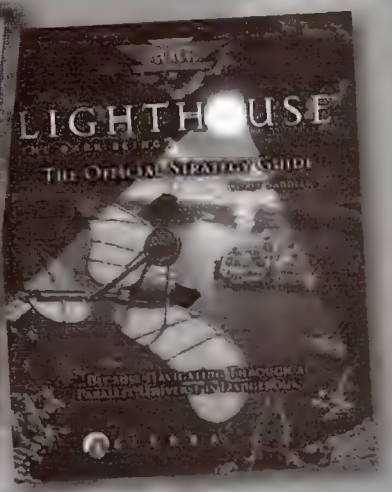

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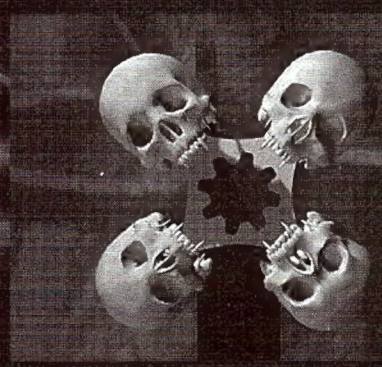

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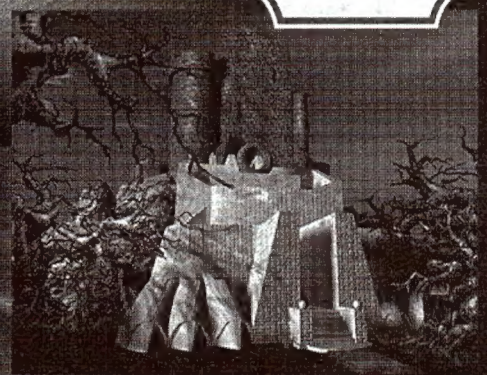

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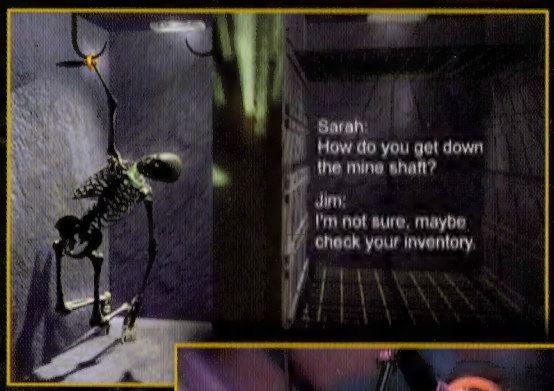

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